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ABSTRACT

This curriculum guide discusses an English language arts and basic skills program for the junior high school level. The program is designed to reflect the learner's point of view. The authors argue that education is not so much a matter of objectives or subject content as it is a matter of what happens to the student. Accordingly, this guide discusses teaching methods and activities that reflect what happens to students when they use language. The guide begins by discussing assumptions and expectations of the program. It then describes activities that reflect stages of a language cycle beginning when we become aware that a speaker or writer has said something to us. These stages, the major divisions of the guide, are identified as (1) "the way others say things are," (2) "the way I say things are," (3) "the way I say things might be," (4) "the way I say things should be," and (5) "the way I say I am." The guide also includes a discussion of basic skills for the writing program and supplementary material (list of response techniques, communication skills for career education, teacher reference guide, John Hersey's "Hiroshima," creative writing--newspaper, notes on improvisation), that may be used with the guide. [See CS 200 357 and CS 200 359 for related documents.] (Author/DI)

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ED 074488

THE ENGLISH LANGUAGE ARTS AND BASIC SKILLS PROGRAM

of the

Bellevue Public Schools

Draft Two

October, 1972

JUNIOR HIGH LEVEL

CS 200 358

In Production by Teachers of
Bellevue Public Schools
Bellevue, Washington

James W. Sabol
Coordinator for English Language

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1972

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PREFACE TO THE SECOND EDITION

Draft Two of the Bellevue English Language Arts and Skills Program is a remarkable document. Draft One was a considerable achievement in that district-wide committees of teachers and parents could agree, even in a tentative way, upon a single set of Expectations for all students in the Bellevue schools. Having arrived at a first draft of these experiences in English, the amount of work that followed in writing sample activities, producing EEE kits, and correlating pages of New Directions in English, was truly prodigious.

In the light of this great amount of work, I find it remarkable that the Curriculum Department and contributing teachers would, at the end of the first year, take the trouble to interview every teacher of English Language Arts in every building of the district, invite criticism, then go back to the drawing board to produce the kind of program that even more nearly represents the wishes of the majority.

This is a responsive and responsible process. In a democracy there can be no other way, and I consider it a tribute to Bellevue teachers that they should embrace such a process in searching for better ways to teach children.

Clearly, each of us has an obligation to help carry out this program. Teachers will need to work with it and contribute to it, department leaders and principals will need to help introduce and implement it, curriculum representatives will need to provide in-service training for it. And none of us should be surprised if it is necessary to revise the program again, and yet again, until we are satisfied that it represents the finest educational experience possible for the students entrusted to our care.

William H. Morton

William H. Morton
Superintendent of Schools

THINGS WE HOPE YOU WILL LIKE ABOUT DRAFT TWO

Last year we gave it a try and said tell us what you think:

Some teachers said that the Expectations are not clear enough, so we tried to rewrite them in the clearest possible language.

Other teachers said that they sound too much like objectives, so we tried to rewrite them to be experiences as clearly as possible.

New teachers and practice teachers said thanks for giving us at least something to go on.

Parents said thank you for telling us what our children are supposed to learn. We hope we've done that again.

The board of education said show us the basic skills, so we put all the basic skills in one handy section behind its own divider tab.

Principals said more in-service is needed, so we have created a format that lends itself more readily to swapping ideas.

People who care about people said that the program uses "his" and "he" when people of both sexes are meant. So the Expectations have been purged of chauvinist expressions, but not all of the activities have yet been edited.

Everybody said you have too many activities for the first sections but not enough in later sections. So we tried to get more activities in all sections.

Most people said it's an entertaining if not proven idea that there can be just a single set of expectations K-12, so we kept just one list hoping that English really is the same subject K-12.

Nearly everybody said it's a good idea to have published a program based on the exchange of ideas around common Expectations and not try to tell us how to teach, so we kept that feature.

Some things we still haven't solved:

We still don't know the best order for the Expectations so you'll have to make your own sequence.

We still need many more activities, so we encourage you to contribute them.

We still are very far behind on the production of triple E kits. After publication of this notebook, in-service and kit production are our next priorities.

People Who Planned It All

English Coordinating Council Members from 1969 to 1972
and Junior High School Department Representatives

John Abrams	Ringdall Junior High School
Ralph Allen	Ashwood Elementary School
Sharon Bailey	Parent, North Zone
Sandra Clark	Sammamish High School
Richard Curdy	Bellevue High School
Mary Ann Eschbach	Parent, West Zone
Peg Foltz	Lake Hills Elementary School
James Hall	Interlake High School
Walter Hopkins	Sammamish High School
Taubie Keller	Tyee Junior High School
Mickey Main	Parent, East Zone
Steven Meredith	Odle Junior High School
Rick Moulden	Bellevue Junior High School
Beverly Pelto	Chinook Junior High School
Elwood Rice	Highland Junior High School
Maxine Singletary	Tillicum Junior High School
William Spieth	Tillicum Junior High School
Janet Sutherland	Interlake High School
Richard Ward	Off Campus High School
David Weld	Hyak Junior High School
Derek Whitmarsh	Tillicum Junior High School

Space does not afford mention by name of all the individual parents, consultants, teachers, and students who have contributed their thinking to this program through coffee hours, faculty meetings, department meetings, and committee meetings. The district's debt, however, would be incompletely recorded without grateful acknowledgement to the following groups:

Central Washington State College
Consortium of Washington Education Centers
Curriculum Through Community Planning Group
District English Language Advisory Committee
Direction for the Seventies English Language Study Group
English Instructional Materials Committee
National Council of Teachers of English
Presidents Group and Individual Chapters of PTA and PFO
Regional Composition Project
Washington State Council of Teachers of English
Washington State Supervisor of English Language Arts and Reading

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Tom Bentler	Enatai Elementary School
Ray Bergman	Ringdall Junior High School
James Creevy	Tillicum Junior High School
Fran Drake	Newport High School
Mike Duffy	Newport High School
Peg Foltz	Lake Hills Elementary
Nancy Jones	Interlake High School
Tia McClure	Newport High School
Kathy McKee	Hillaire Elementary School
Rick Moulden	Bellevue Junior High School
Judy Munger	Newport High School
Ron Munson	Lake Heights Elementary School
Linda Oman	Lake Hills Elementary School
Evelyn Smith	Enatai Elementary School
Rita Smith	Newport High School
Janet Sutherland	Interlake High School
David Weld	Hyak Junior High School
John Wilson	Ringdall Junior High School
Bob Wood	Enatai Elementary School

People Who Served as General Editors and Typists

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James Hall	Interlake High School
Elissa Hendrey	Newport High School
Nancy Jones	Interlake High School
Margery Kohn	Ardmore Elementary School
Janice McColaugh	Lake Heights Elementary School
Kathy McKee	Hillaire Elementary School
Rick Moulden	Bellevue Junior High School
Judy Munger	Newport High School
Cyndy Rekdal	Lake Hills Elementary School
Elwood Rice	Highland Junior High School
Christina Volkmann	Eastgate Elementary School
David Weld	Hyak Junior High School
Derek Whitmarsh	Tillicum Junior High School

A FEW WORDS ABOUT THOSE RED INDEX TABS

The organization of this year's edition of the program is an attempt to reflect the learner's point of view. For the learner, school is not so much a matter of objectives or subject content, as it is a matter of what happens to us. "Today, the teacher read to us." "Yesterday, she took us for a walk." "Tomorrow, she's going to put us into groups."

The index tabs represent what happens to us when we use language. In a common instance, a language cycle begins when we become aware that a speaker or a writer has said something to us. We respond--in the most generalized terms--by saying (1) *That's the way he says things are.* Then we are inclined to add (2) *This is how I say things are.* In doing so, we are likely to continue with a speculation (3) *This is the way things might be,* or an affirmation (4) *This is the way things ought to be.* Having said so much, we are led naturally to wonder (5) *What am I like, myself?*

As much for a kindergartner marching to the rhythm of a story, as for a twelfth grader struggling with patterns of light and dark imagery in Macbeth, the statements above describe an important way we use language to bring order to our experience. We have chosen it for this program because we think it is one way of making sense not only to kids but to everyone who wonders about the organization of English as a school subject.

Due to non-reproducibility, the information on the tabs has been transferred to the first page of each section.

DISTRICT ENGLISH PROGRAM ASSUMPTIONS

RESOLVED: That the district English program be based upon the following assumptions about the human condition and that they be translated into the classroom experience of the students:

We study our language because it enables us to understand and value our humanity. It helps us to see the nature of these characteristics of man:

MAN AS A LEARNER:	As a manipulator of verbal and non-verbal symbols.
MAN AS A COMMUNICATOR:	As a speaker, writer, reader: to get and give according to ordinary needs.
MAN AS A REASONER:	As a believer, a thinker, a speculator, a moralizer, a definer, a systematizer; As a person sensitive to ethical choices, as a creature of intellect; As a responder to the ideas of others in literature, from a classifier of fact and opinion to a formulator of his own view of the world.
MAN AS A WORKER:	As a user of tools: of language as a tool; as a master of mechanics; from punctuation of sentences to sensitivity to the way words weight a sentence. As an inventor As a maker of decisions about language, with language As a user of generalizations As a sorter of facts As an orderer of details and generalizations.
MAN AS AN ARTIST:	As a creator with words: as a user of images, metaphors and symbols; from recognition of the energy of a concrete word to the arranger of these words in patterns of sound and sense; As a poet, an appreciator of imagery and form As an arranger of new groupings, as one who sees new connections As an aspirer, an imaginer.
MAN AS A SOCIAL CREATURE:	As a family member, a community member; as a creator of order, systems; from an observor of the amenities to a person who sees himself inextricably involved in mankind. As an organizer of institutions, as a maker of laws As a person aware of poverty, injustice, disorder.
MAN AS A COMPASSIONATE CREATURE:	As a lover, as an emotional creature, as a sufferer; from a person able to express his own feelings in words to a person sensitive to the feelings of others, aware of patterns of relationship. As one who understands the value even of silence as part of the language of man.

ADOPTED UNANIMOUSLY BY THE ENGLISH COORDINATING COUNCIL FEBRUARY 3, 1971

ASSUMPTIONS AND EXPECTATIONS

THE DEVELOPMENTAL EXPECTATIONS

Of The English Language Arts Program Of The Bellevue Public Schools

Second Working Draft

I. THE WAY OTHERS SAY THINGS ARE

Language involves our understanding of what someone else has written or said; *this is the way he says things are. . .*

Each Student In The Bellevue Schools Will Have The Opportunity, One Or More Times:

1. To read the literature of our own culture and to respond to what has been suggested about what it means to be human
2. To read at least some literature from other cultures and to respond to what has been suggested about what it means to be human
3. To feel another person's feelings, to perform another person's actions, to be transported to other places and times through literature
4. To experience the impact of conflict and mood in literature; to explore the connection between these and plot, setting, theme, and characterization
5. To explore the ideas of an author, composer, film maker, or artist: what does this person speak about (the topic)? What does this person say it's like (the comment)?
6. To experience the writer-as-artist's means of picture-making: images, metaphors, symbols
7. To experience the expression of an idea in a variety of ways: from writing and from speaking, from different cultures, from different times, from different points of view, from different forms, from different levels of concreteness.
8. To interpret a person's statement or act as a dramatic thing: the person as actor, the person's statement as action, the person's listeners as audience, the person's location as scene, the person's reasons as purpose, the person's manner as method
9. To consider the impact of time, place, and context upon another person's idea

10. To consider the statement of another person as a value judgment; to assess the validity of the suggestion that all value judgments are autobiographical

11. To evaluate what other people say using such standards as reliability, accuracy, and others that are self made; to support the standards chosen and the fairness of their application

12. To probe for understanding of an intended meaning which has been deliberately masked through irony, fable, exaggeration, understatement, allegory

13. To explore the marvelous variety of ways human beings have invented for associating ideas: agreement and disagreement, cause and effect, similarities and differences, classifications and categories, time and space, to mention a few

14. To investigate the many ways in which people's perceptions and attitudes are formed and changed

15. To hear the English language in many of its varieties: dialects, styles, vocational terminologies, forms, levels of usage

16. To experience non-verbal communication and the silent spots in language: gestures, facial expression, pauses, quiet spaces

17. To be the audience for writing or speaking which vigorously attempts to convince; to identify the methods of the writer or speaker

18. To explore the ways in which language changes

II. THE WAY I SAY THINGS ARE

Language involves our response to what someone else has written or said; *this is the way I say things are. . .*

Each Student In The Bellevue Schools Will Have The Opportunity, One Or More Times:

19. To apply drafting skills in written composition: expressing great quantities of ideas without conscious consideration for editing or preserving

20. To try out and apply means of generating ideas, such as: asking many questions, seeing new combinations and connections, finding analogies

21. To translate into language information that comes from the senses

22. To deal with an idea on various levels of concreteness from specific to universal

23. To cast ideas into the subject-predicate form common to most languages: what am I talking about (my topic or subject), and what am I saying about it (my comment or predicate)?

24. To assume various roles in order to test the impact of those roles upon an idea

25. To stay with an idea long enough to see it develop or change

26. To express in a verbal way an idea from a non-verbal medium; to assess what is lost, what is gained in the process

27. To express an idea in a non-verbal medium

28. To work with the constructions of words for a larger vocabulary

29. To apply editing skills in written composition: making appropriate selections and arrangements of draft for various audiences, for various purposes, in various forms, with increasing attention to the authenticity and clarity of one's own "voice"

30. To express an idea with one's own consideration for form: a poem, a story, a written sketch, or whatever choice one might make of his own accord

31. To revise ideas reflecting the reactions of a live audience

32. To apply preserving skills in written composition: spelling, punctuation, capitalization, usage, appearance

33. To present an idea through speaking, both formally and informally, in discussions, skits, panels, oral presentations

34. To have a piece of one's work published

35. To be involved in a dialogue about one's own writing and the writing of other students

36. To work together on a common project

III. THE WAY I SAY THINGS MIGHT BE

Language involves our statement of what we have imagined, dreamed of, speculated upon; *this is the way I say things might be. . .*

Each Student In The Bellevue Schools Will Have The Opportunity, One Or More Times:

37. To respond to a situation in which no obviously correct answer can be determined; to deal with possibilities rather than certainties

38. To confront a situation that will stimulate a variety of alternative responses or questions; to share the responses and questions with other students

39. To speculate on how something came to be the way it is or to be said the way it was said

40. To confront events that require predicting possible effects

41. To speculate about what people might become

42. To invent, expand, and transform sentences

43. To experiment with word invention; to speculate about outcomes of our changing language

44. To investigate the difference, if a statement had been made by a different person or in a different time

IV. THE WAY I SAY THINGS SHOULD BE

Language involves our response to what we have inquired of, investigated, researched; *this is the way I say things should be. . .*

Each Student In The Bellevue Schools Will Have The Opportunity, One Or More Times:

45. To encounter a situation in which judgment must be reserved until all of the evidence is in

46. To make and support a value judgment

47. To generate alternatives for specific action; to pursue to a conclusion a single course of action; to assume responsibility for the results

48. To be involved in establishing criteria for selecting the best way of doing something

49. To seek out criteria for the best way of communicating in a specific situation

50. To attempt to persuade another to one's own belief

V. THE WAY I SAY I AM

Language involves a private statement to ourselves;
this is the way I am. . .

Each Student In The Bellevue Schools Will Have The Opportunity, One Or More Times:

51. To state to one's self a view of the relationship between the self and other people, other places, other times

52. To weigh the personal consequences on oneself and on others of the various identities one might try out or encourage in oneself

ALL NUMBERS ARE FOR EASE OF REFERENCE; THEY DO NOT IMPLY A SEQUENCE

1

To read the literature of our own culture and to respond to what has been suggested about what it means to be human

THE WAY OTHERS SAY THINGS ARE

_____ Elementary   __✓__ Junior High   _____ Senior High

Read stories with themes that touch on the effects of labeling people, for instance To Kill A Mockingbird by Harper Lee; The Strangers Who Came to Town by Flack and After You, My Dear Alphonse by Jackson.

* * *

Have the class begin and keep a running definition of "man." Come back to this definition from time to time as new stories, new discussions add dimension to the definition.

* * *

2

To read at least some literature from other cultures and to respond to what has been suggested about what it means to be human

_____ Elementary ✓ Junior High _____ Senior High

Some Appropriate Readings For This Expectation:

Nectar in a Sieve, Kamala Markandaya. Signet T3566, 75¢. The story of an impoverished Indian family's struggle for life against monsoons, drought, over-population, old age, and encroaching industrialism.

Prayers from the Ark, Carmen Bernos de Gasztold. The Viking Press. A collection of poems written by a French woman. Each of the twenty-seven poems is a simple prayer by one of the animals on Noah's ark. Her harsh life leads her to write about the usefulness of the animals, rather than writing about them sentimentally. A dog is to guard the house, a pig is to be eaten.

Haiku poetry. There are many collections available, a variety probably available from the school library. Some of the best are published by Peter Pauper Press. These include, Haiku Harvest, Cherry Blossoms, Haiku. Others available are Cricket Songs, Moment of Wonder, and Silent Flowers by Hallmark Press. The poems themselves reflect Japanese life and culture well.

The Outsiders, S.E. Hinton. Dell 6769, 60¢. The book shows the life of a group of disadvantaged teenagers in an American city. It shows the conflict between these youths and the rich "Socs" of the community.

That Was Then, This Is Now, S.E. Hinton. Dell 8652, 75¢. This is a sequel to The Outsiders. Drugs are among the new problems faced by the kids in this book.

A Choice of Weapons, Gordon Parks. Berkley Medallion S1399, 75¢. This autobiography by the former Life photographer who is now a famous movie producer (Shaft) shows his struggle from the ghettos of Chicago and Harlem to meeting success. Mature but engrossing.

Durango Street, Frank Bonham. Scholastic Book Services T1005, 75¢. Although slightly out-dated, this is a good story about blacks and gangs in Los Angeles.

* * *

3

To feel another person's feelings, to perform another person's actions, to be transported to other places and times through literature

_____ Elementary ✓ Junior High _____ Senior High

Some Appropriate Readings For This Expectation:

Death Be Not Proud, John Gunther. Perennial Library P111, 60¢. John Gunther's requiem for his teenaged son who died of a brain tumor is totally involving. It can lead to some excellent discussions about death and life.

Hiroshima, John Hersey. Bantam Press, 75¢. John Hersey's documentary of the dropping of an atomic bomb on Hiroshima chronicles the lives of six different people involved. Many experiences can be shared vicariously by the readers.

Lord of the Flies, William Golding. G.P. Putnam, $1.25. The story of the return-to-the-wild by a group of English schoolboys marooned on a desert island. It is an attempt to trace the defects of society back to human nature.

To Kill a Mockingbird, Harper Lee. Popular Library, 95¢. A quiet southern town is disturbed by a young girl's accusation of criminal assault and stirred by the courage of the white lawyer who defends the accused black. Excellent story of a young girl's growing awareness.

Ordeal by Fire, Anne Wahle as told to Roul Tunley. Dell 6699, 50¢. The story of an American family's terror-filled escape from the worst single disaster of World War II -- the Dresden firestorm.

Nectar in a Sieve, Kamala Markandaya. Signet T3566, 75¢. This story of family life in India includes so many details of everyday living that the reader feels he has been given a complete picture of life among the poor of the country.

* * *

4

To experience the impact of conflict and mood in literature; to explore the connection between these and plot, setting, theme, and characterization

_____ Elementary   ✓ Junior High   _____ Senior High

Some Appropriate Readings For This Expectation:

Introduction to Literature (available from the district warehouse) deals with the concepts of mood and conflict as well as plot, setting, characterization and theme. Each idea is clearly explained and the selections illustrate the points.

* * *

To explore the ideas of an author, composer, film maker, or artist: what does this person speak about (the topic)? What does this person say it's like (the comment)?

____ Elementary [✓ Junior High] ____ Senior High

No activities for this expectation have been contributed

6

To experience the writer-as-artist's means of picture-making: images, metaphors, symbols

____ Elementary ✓ Junior High ____ Senior High

Use the international road signs for beginning discussion of symbols.

* * *

Graphic symbols can help introduce work symbols. Santa Claus, Uncle Sam, black cats, signal lights, emblems, seals, food product labels, and gas station emblems are examples of graphic symbols.

* * *

Barber shops have long been symbolized by the barber pole swirling in front of the building. Students might invent appropriate symbols for:

- a bakery
- an ice cream store
- a meat market
- a shoe store
- a liquor store
- a hardware store
- a drugstore
- a jewelry store
- a toy store
- a laundry

* * *

Explore examples of people manipulating symbols rather than things. Start with the following:

a. borrowing money to buy a car
b. erasing low grades on a report card
c. calling a janitor a "sanitary engineer"
d. wearing a stolen Boy Scout pin

* * *

Changing from Standard Time to Daylight Saving Time is an example of manipulating symbols but not things. Clocks may be changed, but has daylight been affected in any way?

* * *

Try this passage from Tom Sawyer for "hearing" images in writing.

> They sprang away, stumbling over roots and among vines in the dark, no two plunging in the same direction. A furious blast roared through the trees, making everything sing as it went. One blinding flash after another came, and peal on peal of deafening thunder. And now a drenching rain poured down and the rising hurricane drove it in sheets along the ground.

* * *

As an introduction or reminder to metaphor, students may complete phrases or begin phrases to complete similes like:

scarce as _____
hard as a _____
sells like _____

_____ like a dinosaur
_____ as a shingle
_____ like a platypus

* * *

To experience the expression of an idea in a variety of ways: from writing and from speaking, from different cultures, from different times, from different points of view, from different forms, from different levels of concreteness

____ Elementary ✓ Junior High ____ Senior High

Some Appropriate Readings For This Expectation:

The single idea of death has been expressed in a variety of ways in these different styles of literature:

Poetry -- "Little Boy Blue" by Eugene Field in _Introduction to Literature_ (available from the district warehouse).

"Song" by Christina Rossetti in _Introduction to Literature_ (available from the district warehouse).

Short Story -- "Goodbye Grandma" by Ray Bradbury in _Introduction to Literature_ (available from the district warehouse).

Novel -- _Death Be Not Proud_, John Gunther. Perennial Library P111, 60¢.

* * * * *

The following model may serve as an introduction to point of view. What differences in point of view are implied between the writer and his subject?

> In the world of little people, there is a great variety of ways to eat a chocolate bunny. The little miser will just lick the bunny occasionally during a day, slowly eroding away its features. The more greedy and less discriminating human "disposal" type will simply stuff the whole creature into his mouth, giving it a few impatient chews before letting it join the animal crackers and other goodies already in his stomach. A few, the unaware nibblers, seem to have so much else to look at as they eat that the chocolate lands anywhere but in their mouths. Of course there are the softhearted who just can't bear to eat a bunny and so set it aside until someone else eats it or Mother throws it away.

-- From a sketch written by a high school student

To interpret a person's statement or act as a dramatic thing: the person as actor, the person's statement as action, the person's listeners as audience, the person's location as scene, the person's reasons as purpose, the person's manner as method

____ Elementary ✓ Junior High ____ Senior High

No activities for this expectation have been contributed.

9

To consider the impact of time, place, and context upon another person's idea

_____ Elementary   _✓_ Junior High   _____ Senior High

Some Appropriate Readings For This Expectation:

Hiroshima, John Hersey. Bantam Press, 75¢. Provides an opportunity to discuss historical background. The reactions of the Japanese people also allow reference to context as a basis for action.

"Dunkirk" by Robert Nathan in Introduction to Literature (available from the district warehouse) gives you an opportunity to discuss historical background, both for the actual setting and situation of the poem and also for the historical allusions made throughout.

* * *

Once a poem contained a line that said something to the effect that "blind people hate to eat jello." What other conditions can affect our notions of commonly held ideas we have always taken for granted?

* * *

To consider the statement of another person as a value judgment; to assess the validity of the suggestion that all value judgments are autobiographical

_____ Elementary [✓ Junior High] _____ Senior High

Write a description or role play the personality that is likely to have uttered a particular value judgment.

* * *

Ask students to identify an idea they once held that changed as they grew older. Then, entering this idea on the last line of a sheet of paper, students may fill the preceding lines with events that account for the change. A foreshortened example:

1. Began my life not thinking about guitars at all.
2. At age three, was frightened by my uncle's big guitar in our dark hall closet.
3. Grew up disliking guitars.
4. Met a boy who plays a neat-looking guitar and sings to me.
5. Not my favorite instrument, but I now think guitars are pretty nice.

* * *

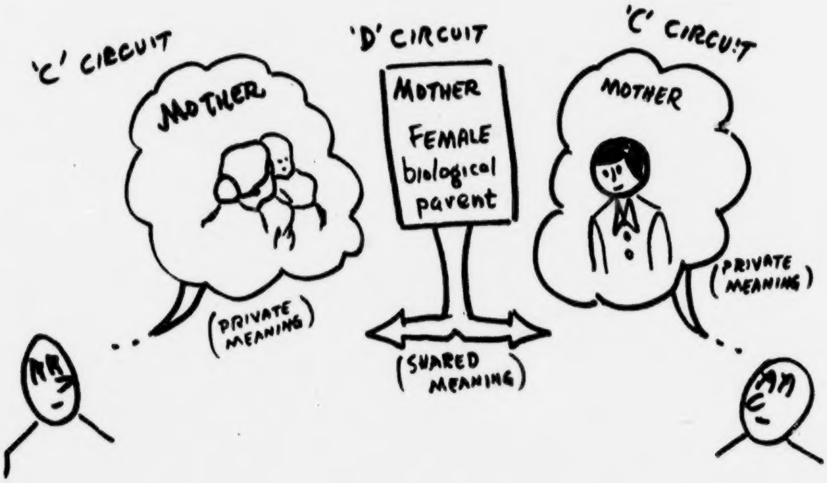
"Perception is not a photographic but a highly individual process...and the response of individuals may reflect personal interests, characteristics, and past experience."

-- J.W. Creber, Sense and Sensitivity

Discuss the word "table." If we were all to show a photograph of what each of us means by "table," would the photographs be identical? What in our experience accounts for our differing perceptions of even so common an object as a table? In a senior high text by Harcourt Brace Jovanovich, words for which we all see the same thing are recorded in our brains' "D" circuits (denotation). Words that each of us thinks of uniquely because of past experiences are recorded in our brain as "C" circuits (connotation).

Kids can understand better how value judgments are autobiographical if they first understand how our private understandings of words are autobiographical.

Kids can draw "C" and "D" circuit cartoons for various words such as the following.


'C' CIRCUIT
MOTHER
(PRIVATE MEANING)
'D' CIRCUIT
MOTHER
FEMALE
biological
parent
(SHARED MEANING)
'C' CIRCUIT
MOTHER
(PRIVATE MEANING)

* * *

11

To evaluate what other people say using such standards as reliability, accuracy, and others that are self made; to support the standards chosen and the fairness of their application

____ Elementary ✓ Junior High ____ Senior High

No activities for this expectation have been contributed.

To probe for understanding of an intended meaning which has been deliberately masked through irony, fable, exaggeration, understatement, allegory

_____ Elementary   _✓_ Junior High   _____ Senior High

Some Appropriate Readings For This Expectation:

"The Gift of the Magi" by O. Henry in Introduction to Literature (available from the district warehouse) is one of the classic examples of irony.

The Pushcart War, Jean Merrill. Tempo, 75¢. A perfect sample of exaggeration. The satire portrays protestors and wars.

* * *

13

To explore the marvelous variety of ways human beings have invented for associating ideas: agreement and disagreement, cause and effect, similarities and differences, classifications and categories, time and space, to mention a few

_____ Elementary   ✓ Junior High   _____ Senior High

Students can experience classification by grouping holidays on the basis of personal meaning.

The longer the holiday, the better I like it!

1. Summer vacation -- thirteen weeks
2. Christmas vacation -- two weeks
3. Easter vacation -- one week
4. Thanksgiving vacation -- four days
5. One day holidays -- better than none!

Other kids might classify by history, patriotic significance or religion.

* * *

In analogy, the speaker does not always state both ideas which he is associating. Students might be asked, what two things are associated in an analogy such as this:

> "The heart of the nation is in Washington, its brains are in the fifty states, and its conscience is in the Supreme Court."

* * *

14

To investigate the many ways in which people's perceptions and attitudes are formed and changed

____ Elementary

✓ Junior High

____ Senior High

Some Appropriate Readings For This Expectation:

"After You, My Dear Alphonse" by Shirley Jackson in *Crosscurrents*, Houghton Mifflin Action Series. This story shows the stereotyped vision of blacks that the mother has, and how this compares with the black boy's true story. It illustrates the openness of youth and the close-minded nature of some adults.

"Charles" by Shirley Jackson in *Crosscurrents*, Houghton Mifflin Action Series. Illustrates how parents form an attitude toward their son's schoolmate and how they misjudge their own son.

"The Monsters are Due on Maple Street" by Rod Serling in *Crosscurrents*, Houghton Mifflin Action Series. Shows how fear begins and spreads.

"The Strangers That Came to Town" by Ambrose Flack in *Introduction to Literature* (available from the district warehouse) shows prejudice in action and how it is conquered by true knowledge of the situation.

"Bill" by Zona Gale in Introduction to Literature (available from the district warehouse) shows how the father and neighbors have different feelings toward the same couple and why.

To Kill a Mockingbird, Harper Lee. Popular Library, 95¢. This book provides an opportunity to see a Southern town in action when a white girl accuses a black of criminal assault and a white lawyer comes to the black's defense.

* * *

Have students look at common objects from another's point of view.
Example: Hair as the barber sees it.
Hair as a manicurist sees it.

* * *

First experiences make interesting discussion. Have students relate the time they first started their music lessons, their first day at practice or turnout, the day the "new kid" moved in, *et cetera*, and compare their first perceptions with the way these experiences eventually turned out.

* * *

To hear the English language in many of its varieties: dialects, styles, vocational terminologies, forms, levels of usage

_____ Elementary   ✓ Junior High   _____ Senior High

Some Appropriate Readings For This Expectation:

Three excellent examples of dialect from Introduction to Literature (available from the district warehouse) are "The Celebrated Jumping Frog of Calaveras County" by Mark Twain, "My Love is Like a Red Red Rose" by Robert Burns, and "Lord Randal," an English ballad.

* * *

The following passage from Steinbeck's novel, The Grapes of Wrath, illustrates dialect in the United States. How would these same thoughts be expressed in our region?

> "I knowed you wasn't Oklahomy folks. You talk queer kinda -- That ain't no blame, you understan'."
>
> "Everybody says words different," said Ivy. "Arkansas folk says 'em different, an' Oklahomy folks says 'em different. And we seen a lady from Massachusetts, an' she said 'em differentest of all. Couldn' hardly make out what she was sayin'."

* * *

Summarize the levels of usage by expressing a single idea in several levels:

a. formal: I lack sufficient funds.
b. informal: I'm short of cash.
c. slang: I'm broke.
d. jargon: I am facing an immediate financial crisis..
e. cliche': I am flat as a pancake! I am busted!

* * *

16

To experience non-verbal communication and the silent spots in language: gestures, facial expression, pauses, quiet spaces

_____ Elementary ✓ Junior High _____ Senior High

Some Appropriate Readings For This Expectation:

Read the poetry of e e cummings. He uses spacing and form in an interesting way. The students should be able to see a relationship between the spacing and quiet spaces and the meaning that the poet is trying to convey.

Use pictures from magazines to "read" the stories in facial features. *Life* is the one best source but any magazine will do. You can use an opaque projector so everyone can work with the same picture.

Communicate for a period of time using only gestures and facial expression. Get students to experiment with this themselves.

Haiku poetry provides a good example of the use of quiet spaces in thought. The poems are so sparse that the reader must fill in all of the ideas himself. The use of contrasts also causes quiet spaces. See *Cherry Blossoms*, *Haiku Harvest*, *Haiku* by Peter Pauper Press and *Silent Flowers* by Hallmark Press.

Look at the double space breaks in stories like "The Springfield Fox" by E.T. Seton, and "The Most Dangerous Game" by Richard Connell and discuss their function. Both stories are available in *A World of Events* from the district textbook library.

* * *

In oral expression, definitions often depend upon tone of voice, gesture, pauses, and facial expression. Ask students to express sentences like these to communicate more than one meaning:

He's a real pal!
Stay for a while longer. It's only two o'clock
You're really neat!
Are you kidding?

* * *

Ask students to observe a conversation, blank out the talk, and concentrate upon what the bodies of the speakers are communicating and doing.

* * *

Tape an overheard conversation and a short scene from a play. Have students listen to the two tapes, compare and contrast them.

* * *

Show a scene from a film without activating the sound track. Have students write or discuss their observations. Replay the scene with the sound track.

* * *

Ask kids to write a dialogue of their own and then enact it without words. The rest of the class will try to determine the nature of the dialogue. At the end, have the dialogue read aloud.

* * *

Pass out pictures that have no dialogue or with the dialogue blocked out. (Life magazine's "Parting Shots," "The Family of Man".) Ask kids to interpret these pictures using the nonverbal clues.

* * *

Divide class into small groups to discuss the following questions: How do pauses in the conversation affect what is being communicated? Do the pauses vary in time length and does this significantly affect communication? How are the relationships defined among the speakers? What differentiates styles of speech? How are the personalities contrasted? Does gesture serve mainly as an emphatic adjunct to the dialogue or does it communicate by itself?

* * *

Divide the class into two concentric circles. Provide the inner circle with questions for discussion about a film or taped conversation. While the inner group is discussing, the outer group is responsible for noting the pauses, quiet spaces, gestures and facial expressions among members of the inner group. After discussing the outer circle's observations, invite them to become the inner circle and repeat the process.

* * *

17

To be the audience for writing or speaking which vigorously attempts to convince; to identify the methods of the writer or speaker

_____ Elementary ✓ Junior High _____ Senior High

Some Appropriate Readings For This Expectation:

The A.E.P. series, Understanding Language, has some beautiful examples of language manipulation and some actual samples of propaganda to spring on kids.

Tape the same piece of music twice or have duplicate records. Tell the students that you want them to hear the difference between a good, professional group and a mediocre, amateur group. Ask them to rate the two and play them without comment and then ask for a comparison. The kids may not realize that they were the same, so you will have to break the news later..

Have students analyze ads in the newspaper and magazines for truth and content. They should be able to identify a number of techniques and see how they are used on the public.

* * *

18

To explore the ways in which language changes

_____ Elementary [✓ Junior High] _____ Senior High

Try some word histories (etymology). They can be interesting in a class with a lot of curiosity.

Example:

ASSASSIN

A Drinker of Hashish

> In Persia, in the eleventh century, a secret order was founded among the Ismailians, a Mohammedan sect, by Hasan ibn-al-Sabbah. Its members indulged in the use of the Oriental drug hashish, and, when under its influence, terrorized the Christian crusaders and other enemies by secret murder. This terrible organization spread terror over Persia, Syria, and Asia Minor for nearly two centuries. These murderous drinkers of hashish were called, in their Arabic language, *hashshashin*, and from that origin comes our English word *assassin*.
>
> -- Joseph Bellafiore, *Words at Work*,
> Amsco, N.Y., 1968.

* * *

Read the advertisements in the newspapers and on billboards for new words coined by manufacturers to attract buyers to their products. List the good ones and explain briefly how each one is suitable. For example, here are some familiar brands:

1. Jell-O dessert	The initial sound of *gelatin*
2. Serutan remedy	*Nature's* spelled backward
3. Optimo cigars	*Latin for best*
4. Frigidaire refrigerator	Combines *frigid* and *air*
5. Pediforme shoes	Latin for *foot-shaped*
6. Pertussin cough syrup	Latin for *for cough*
7. Sohio gasoline	*S*tandard Oil of *Ohio*
8. Nabisco wafers	*Na*tional *Bi*scuit *Co*mpany
9. Kleenex tissue	New spelling for *clean* plus *out*
10. Sunkist oranges	Fruit *kissed* by the *sun*

* * *

"Structure" of language changed in the periods of Old, Middle and Modern English, as has been made fairly evident in most language texts. But some students have also noted the great changes in writing (the actual drawing of the symbols) during these same periods. Interested students can find examples of the various methods and at the same time report to the class more about printing and the manufacturing of paper. A good starting place is the confusion over the Old English letter "thorn" or "th" as in Ye Olde Curiosity Shoppe, which most people mispronounce as "Yee."

* * *

An example of word-change is Shakespeare's line from King Lear, "Mice and rats and such small deer..." This use of the word "deer" is not as specific as we use it today.

* * *

Study the gradual changes that may take place in words by covering the following types of change:

(The Oxford English Dictionary, available at public libraries or some of our high schools, is the best source of word histories.)

a. specialization, example: liquor
b. generalization, example: chance
c. elevation, example: lady

Using the Oxford English Dictionary, try to determine whether the following words are degenerating or elevating:

counterfeit
idiot
nimble
cruise
bishop
paradise

specializing or generalizing:

meat
stool
paper
butcher
companion
chance
carol
token
estate
manuscript
copy

* * *

Invite students to check the history of "dictionaries." Find who the great authors were, dates of the few great ones, titles of current ones and distinction between the names and types. Webster died in 1843, so how can there be so many "Webster" dictionaries?

* * *

A. Students might make a chart of "borrowed words" and their sources:

Indian	French	Dutch	Spanish
moose	bayou	sleigh	hacienda
tepee	pumpkin	waffle	coyote
succotash	prairie	cookie	sierra
mocassin	rapids	caboose	lasso

B. If these students want to extend their knowledge, they could draw a map of the thirteen original colonies of the U.S. and label each accordingly. Then they should indicate all Indian Territories, foreign settlements or sharp boundary changes ("superimposed") that could have had influence on the language of that colony.

* * *

Ask students to compare word usage in Webster's Dictionary editions of 1909, 1934 and 1966. They could check words like:

1. punch
2. footloose
3. dope
4. wassailed
5. hay
6. chicks
7. kid
8. dig
9. nice
10. cool

* * *

To apply drafting skills in written composition: expressing great quantities of ideas without conscious consideration for editing or preserving

____ Elementary ✓ Junior High ____ Senior High

Activities for this expectation have been gathered in the Basic Skills section.

To try out and apply means of generating ideas, such as: asking many questions, seeing new combinations and connections, finding analogies

THE WAY I SAY THINGS ARE

_____ Elementary   __✓__ Junior High   _____ Senior High

Some Appropriate Readings For This Expectation:

These six principles of creativity form an outline of a presentation Jim Sabol does on teaching creativity. You can use it as is, or you could ask Jim to offer the presentation in your school. The principles are primarily attributable to J.P. Guilford, "Structure of Intellect." Psychological Bulletin, 53 (1956), pp. 267-293.

Capacity To Be Disturbed	What's wrong here? What's missing? Where are the gaps?
Fluency	How many things can I use this for? What comes next?
Divergence	How can I add to this? What can I substitute for this? How can I think of this in a different dimension? How can I combine this in a different way? How many purposes can I use this for? What can I put this next to? What new situation can I put this in?
Analysis	How can I take this apart in a different way? How can I arrange new groupings?
Synthesis	How can I put this together in a new way? How can I recombine these pieces?
Redefinition	How can I make something else out of this? How can I compare this to something else?

* * *

Students become more sensitive to difference by asking them to take two often compared items and find distinctions between them.

* * *

To translate into language information that comes from the senses

____ Elementary ✓ Junior High ____ Senior High

Fieldtrips are especially good for meeting this Expectation. Some places my students have enjoyed are Fort Nisqually, Olympia, Carkeek Park, the Arboretum, Tumwater Falls Park, Pike Place Market, Underground Seattle. Have them write down details of sensory reactions for all of their senses. These can easily be translated into poetry.

Make a list of the senses on the board and then have the students investigate everyday objects in these five ways. The chalkboard eraser itself provides a good beginning.

* * *

A teacher from Hyak and her students keep a daily journal which works very well for this Expectation. Students have a ditto sheet with spaces to fill in with "what I saw today, what I heard today, what I smelled today, what I tasted today or what I touched today."

* * *

Create sentences in which students provide synonyms for various words in a sentence. Work to increase the sensory value of each word.

Example: He heard the news.

Rewrite: The little crippled boy who had been in and out of hospitals all his life heard the news that a specialist who could cure him was coming to the city.

* * *

Have kids think of and make up their own words that sound like what they mean. (Onomatopoeia)

Examples:
plump
clink
creak
dump
plop
jungle
grace
tap
munch
groan
shriek
crash
snap

* * *

Have class analyze the sense appeal of a certain magazine or section in a newspaper. (Try women's magazines for housewives or outdoor articles from newspapers.) Give examples of words, pictures and ads designed to appeal to women, to men.

* * *

Students develop an "artist's palette" of color words to paint a sky or other scene.

* * *

Have students compose a two or three word touch sensation for common subjects.

Example: marble table top (student response - tingling coolness)
Try also: a wet ski sweater
wax on fingers
bare feet in the sand
toast crumbs in bed
barber's clippers on your neck

* * *

Have students work with creating more motion, color or shape in a statement. Emphasize action words, "ing" words, and color. Begin with statements like:

a. a boat in a storm
b. a gesture of my hand
c. planting geraniums
d. He ran through a crowded street.

Read the paragraphs where Eliza is planting or retrieving flowers in Steinbeck's "Chrysanthemums" or find another good example such as:

> The bull turned, seemed to brace against the fence as he charged in a scramble, driving into the cape as Manuel side-stepped, pivoted on his heels with the charge of the bull, and swung the cape just ahead of the horns.
>
> -- Ernest Hemingway, "The Undefeated"

* * *

Students may discover the importance of the senses through sensory deprivation experiences using blindfolds, nose plugs, cotton in the ears, taping a thumb down. Other activities could include tasting food and drink while blindfolded, experiencing a novel object (a pomegranate, an abstract sculpture) with each group using a different sense. Compare and combine the differing perceptions.

* * *

Combine senses in novel ways:

a. How does purple smell?
b. What would a square shape smell like?

* * *

Locate and inventory sensory metaphors in everyday language: "smelling a rat, seeing a point, being struck by an idea."

* * *

Try creating words that are more sensory than:

run
eat
fall
think
see
hurry
hold
cut

* * *

22

To deal with an idea on various levels of concreteness from specific to universal

____ Elementary ✓ Junior High ____ Senior High

The following model may be examined for its attention to specific detail:

> A teaspoon is a utensil for scooping up and carrying small amounts of something. It has two joined parts: a flat, narrow, tapered handle, by which it is held, and a shallow, oval bowl to dip and carry liquid, food, or other materials. The handle is about four inches long. It arches slightly upward at the wide end. It curves sharply downward at the narrow end. The shape of the handle allows it to fit easily in the hand when it is correctly held resting across the third finger and grasped between the thumb and first joint of the forefinger of the right hand. When the bowl is level, the handle points upward at a shallow angle. A spoon is usually made of metal or some other hard-wearing, unbreakable material.
>
> -- From A Guide to Creative Writing
> by Roger H. Garrison

* * *

Students can record a series of specific details about each of their classes through the day and then form a general statement about them.

General: Homeroom is very noisy.
Specific: a. Mary always drops books and pencils.
b. Chuck coughs and sniffles constantly.
c. Mr. Jones has a loud booming voice.
d. Metal shop is right next door.
e. An undercurrent of conversation is continual.
f. Our group work seems most unorganized.

* * *

For defining concrete words, the following chart illustrates the components of definition:

Name	Sign	General Classification	Specific Classification
A table	is	an article of furniture	consisting of a smooth, flat board fixed on legs
Badminton	is	a game	similar to tennis, played with shuttlecocks
Healthy	is	an adjective	that means robust, hale, or free from illness

Compare Aristotle's style of defining with genus and species, with Charles Schulz's Happiness is a Warm Puppy. What ideas lend themselves to each style?

* * *

Examine the following generalization: "I hate all generalizations."

* * *

Degrees of concreteness can be illustrated by taking several simple words like paper, candy, water, or meat, and asking students to form low, middle and high degree of concreteness.

Example: low - paper
middle - white linen paper
high - white linen paper with blue edges and gold initials in the one corner

* * *

Advertisers may not sell their product unless they play up to buyer's yearnings. They do not sell soap, but beauty; not autos, but power. Note that the products are concrete but the beauty, power, manliness are all abstractions. Have students find examples of needs of the buyer that the advertiser exploits.

* * *

The idea of particular and general can be explained by use of an inverted pyramid. A sample looks like this:

general -- Dogs have four legs and ears
Spaniels have four legs
and ears
particular -- Spot has four
legs and
ears

* * *

There is at least one good book on the subject of concrete poetry entitled just that: Concrete Poetry. Below are two examples reprinted from the book:

Siamese Cat

Boisterous monkey
black - faced

Omitted due to copyright
restrictions.

(R.M., Repton, England)

SPACE INTO UPWARD QUIETLY GO WAVES SHOCK SOME

Omitted due to copyright
restriction.

To cast ideas into the subject-predicate form common to most languages: what am I talking about (my topic or subject), and what am I saying about it (my comment or predicate)?

_____ Elementary ✓ Junior High _____ Senior High

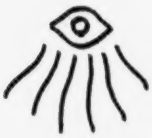
On a piece of paper write these three headings: Neutral, Favorable, and Unfavorable. Then place words like the samples below under the heading that seems to be most appropriate for that word. Under the other two columns place two additional words to complete the idea.

Sample Word	Favorable	Neutral	Unfavorable
thin	slim	thin	skinny
car			
big			
fat			
brave			
parade			

* * *

Junior high students can begin to appreciate that English, like other languages in the Indo-European family of languages, is primarily a predication system: attributing some quality or activity to a subject. Students can readily see this in the translation of a statement in ancient picture writing found on a stone in an archeological dig:

Picture:



Translation:

The man / is crying.
or
He / is crying.
or
The man / is weeping.

Clearly the statement involves two parts, (1) what the speaker is speaking about (the eye, the man: a subject); (2) what he says about it (the tears, the crying; a predicate).

Students need many experiences in framing their own assertions in these terms in single sentences, for example, in writing them on the board and explaining that which has been predicated; and in more complex structures, for example, in an entire theme -- what is he writing about? What is he saying about it? -- and in entire works of literature -- what is the author writing about? What is he saying about it. Students have discovered that literature has but a single subject -- man -- and that each author's contribution is to predicate something new about him: "What a piece of work is man!" -- Hamlet.

predicate subject

* * *

The important thing about adjective and adverb constructions is being able to use them. Students can understand their use better if they see adjectives and adverbs as but another form of predication. Example:

The lake is muddy. (obvious predicate)
The muddy lake (predication through adjective)

What is important here is not an ability to produce diagrams of textbook sentences, but for the student to develop a conscious habit of asking of his own writing, "Now, why did I say that about him? What, really, am I predicating and with what justification? Should I make the predication with an adjective, a verb-predicate, or an entire paragraph or theme? Which will be clearer? Which will be fair to the subject? to the reader? to myself?

* * *

Give students this question: "Which might have come first -- nouns or verbs? subjects or predicates?"

* * *

Three ways of showing contrast-comparison are outlined below:

	First Method	Second Method	Third Method
Paragraph #1	Introduce subject	Introduce Subject	Introduce Subject
Paragraph #2	Discuss "A"	Show likenesses between "A" & "B"	Discuss "A" & "B" on topic #1
	(transition)	(transition)	(transition)
Paragraph #3	Discuss "B"	Show differences between "A" & "B"	Discuss "A" & "B" on topic #2
Paragraph #4	Conclude	Conclude	Conclude

* * *

To assume various roles in order to test the impact of those roles upon an idea

_____ Elementary   _✓_ Junior High   _____ Senior High

Establishing some minimal situations for role playing:

1. Taking a stance
2. Using a single prop (hat, for example) to suggest a role
3. Using a one-liner such as "When I was your age...
4. Using a scene from a fable, myth, legend or folktale
5. A provocative situation such as "report card night at the supper table, a visit to the vice-principal or wheedling one's parents into letting you do something they don't quite approve of."
6. Pantomime a crowd scene at a sporting event.

* * *

In regard to roles and how they might affect judgment-making, students could help to organize a survey between various age groups in the community. A proposal could be presented to people from primary grades to senior citizen. Students could record the reactions of the people and speculate about the basis people used to form their opinions.

* * *

Imagine an accident scene like a truck driver hitting a tricycle which has coasted down a driveway into the street. Some students may write a description of this incident from the point of view of the truck driver who was just about to finish his deliveries for that day, having worked especially hard to finish his route earlier to get to his daughter's wedding rehearsal on time that evening.

Other students might write the incident from a little boy's point of view as he watched, horrified that his bike was smashed by a huge, speeding truck at the end of his driveway.

* * *

To stay with an idea long enough to see it develop or change

____ Elementary ✓ Junior High ____ Senior High

A student may take one of the ideas he once held and explain how it began and how it changed. For example:

WHAT MY MOTHER SAID

When I was a little girl, my mother, who grew up in Vermont, said very casually, "Southerners are lazy." We were then living in Connecticut. I kept this idea in mind and continued to believe it, even though I had never seen a Southerner. Then when I was in the eighth grade, we moved to South Carolina. It took only a little time in South Carolina for me to see that this idea was just a superstition. Now, when I know so many hard-working South Carolinians, I kid my mother and say, "Well, Mom, do you still think Southerners are lazy?" She just laughs and says, "I certainly did bring you up wrong on that, didn't I?"

-- Joyce Wendell

* * *

To express in a verbal way an idea from a non-verbal medium;
to assess what is lost, what is gained in the process

_____ Elementary _✓_ Junior High _____ Senior High

No activities for this expectation have been contributed.

To express an idea in a non-verbal medium

____ Elementary ✓ Junior High ____ Senior High

Ask students to express an idea from a poem, novel, play or short story through collage, photography, sculpture, painting, drawing, musical composition, or dance. Students could express a key image or mood from a poem if they have difficulty finding an "idea."

* * *

To work with the constructions of words for a larger vocabulary

_____ Elementary ✓ Junior High _____ Senior High

Have students make up new definitions for words. Give these classics as examples:

Home is where you hang your hat.
Every man is a model and every woman is his sculptor.
Work is anything you have to do; play is anything you want to do, but don't have to do. -- Mark Twain

Genius is one percent inspiration and ninety-nine percent perspiration. -- Thomas A. Edison

A cynic is a man who knows the price of everything and the value of nothing. -- Oscar Wilde

Time is a paragraph; life is a short sentence; and death is the period.

* * *

Students can be made aware of the concept of definition with this easy formula:
There are three correct ways of defining.

1. Giving a synonym:
   Justice means equity
2. Giving the general class to which a thing belongs and the specific differences between the thing defined and the rest of the general class:
   Man is a rational animal.
3. Making a short explanation of the term:
   Radio is an electromagnetic device for receiving or broadcasting wave impulses.

-- Joseph Bellafiore, Words at Work,
Amsco, N.Y., 1968.

* * *

Speakers and writers in a living language serve as the arbiters of taste. It is they who mold the fashions in words to meet their everyday needs. The dictionary publishes a guide of the current status of its words by using a code of labels. Students should familiarize themselves with these labels on their study of word definition. Samples:

Usage Label	Sample Word	Definition
Archaic	silly	helpless or frail
Colloquial	sloppy	slovenly, careless, messy
Dialectal	kirk	church (Scottish)
Humorous	wiseacre	one who pretends to knowledge

(list continued on next page)

Usage Label	Sample Word	Definition
Illiterate	ain't	am not, are not, is not, have not
Literary	perchance	perhaps, possibly
Obsolete	ward	a defensive station
Poetic	methinks	it seems to me
Rare	washy	slippery with moisture
Slang	kick	strongly stimulating effect
Special subject	benign	of a mild character (medicine)
Vulgarism	aggravating	misused for "provoking"

* * *

Read Ogden Nash's poem "The Purist."

I give you now Professor Twist,

Omitted due to
Copyright restrictions.

From Harold Herber's Success With Words:

> Directions: Ten rows of words are listed below, with five words or terms given in each row. You are to cross out one word in each row and be prepared to tell how the other four relate to one another. The relationships differ; the example that is given shows only one type of relationship. By careful thinking, you may be able to work out several "correct" relationships for each row.
>
> Example: captain ruler kingdom puppet team
> A captain runs a team; a ruler runs a kingdom.

Omitted due to copyright
restrictions.

Also from Harold Herber's *Success With Words*; Scholastic; N.Y., 1964.

> Directions: Below are listed prefixes, suffixes, root words, and their meanings. You are to use these word parts and "assemble" words that are related to social studies. To assemble a word, place each part and its meaning in the correct column, and the assembled word with its meaning in the last column. Some word parts may be used more than once. One word is assembled for you as an example.

Prefix and meaning	Root and meaning	Suffix and meaning	Assembled word and meaning
re-, back	port, to carry	-er, one who	reporter, one who carries back

Omitted due to copyright restrictions.

* * *

Puns can be fun. Take familiar ads and jokes to begin with. Some examples of car puns:

1. You look like a real wheel behind the dash of a Studebaker.
2. Don't exhaust the subject.
3. Your blessings are manifold when you buy a Chevy. You'll adore the many extras, and the car handles with ease. I am not trying to plug engines but these cars steer like ponies.

* * *

Prefixes like dis, pre, sub, im, de, and un, will combine with words like "noticed," "favor," "patient," "caution," "cover," "standard."

* * *

To apply editing skills in written composition: making appropriate selections and arrangements of draft for various audiences, for various purposes, in various forms, with increasing attention to the authenticity and clarity of one's own "voice"

____ Elementary ✓ Junior High ____ Senior High

Activities for this expectation have been gathered in the Basic Skills section.

To express an idea with one's own consideration for form: a poem, a story, a written sketch, or whatever choice one might make of his own accord

____ Elementary ✓ Junior High ____ Senior High

Other students may wish to attempt some "terse verse." These are poems of just two or three words, but the titles may get a little longer.

Examples:

WHAT THE LITTLE COWBOY
SAID TO HIS
KINDERGARTEN TEACHER

"Reach,
Teach."

-- Linda Booth, Freedom, California

UPON HOT PURSUIT OF POET
EDGAR ALLAN POE
BY POLICEMAN WHO DESIRED
AN AUTOGRAPH

"Whoa,
Poe."

-- Robert Kurtz, Youngstown, Ohio

* * *

It's possible that the following poem might encourage a kid who has not seriously considered writing poetry to give it a try:

INSIDE A POEM

It doesn't always have to rhyme,
but there's the repeat of a beat, somewhere
an inner chime that makes you want to
tap your feet or swerve in a curve;
a lilt, a leap, a lightning-split: --
thunderstruck the consonants jut,
while the vowels open wide as waves in the noon-blue sea.

You hear with your heels, your eyes feel
what they never touched before:
fins on a bird, feathers on a deer;
taste all colors, inhale
memory and tomorrow and always the tang is today.

* * *

Students might wish to try "Diamante" poetry, a form invented by Iris Tiedt of Santa Clara. The rules are as follows:

1. Write down a noun. (At this point you may want to skip to line seven and write there the opposite of this noun.)
2. On the second line, write two adjectives describing the noun.
3. On the third line, write three participles (words that end in -ing or -ed).
4. On the fourth line, write down four nouns related to the subject. (The second two nouns may have opposite meanings from the first two.)
5. On the sixth line, write two adjectives carrying on the idea of change or development.
7. On the seventh line, write a noun that is the opposite of the subject.

Two examples:

Car --
Shiny, new
Cruising, stopping, revving
Driver, friends -- admirers, darers
Racing, cornering, skidding
Crumpled, bloody
Wreck.

Stranger --
New, different
Seeing, meeting, talking
Acquaintance, associate -- member, pal
Liking, enjoying, seeking
Familiar, trusted
Friend.

* * *

How would your students create images for modern appliances like a blender, a vacuum cleaner, a hair dryer, a T.V., an electric grass clipper, or a floor polisher? Suggest this verse as a starter.

A silver-sealed Dragon with jaws flaming-red

-- W.J. Smith

* * *

If student examples can help, here are two:

RAINDROPS

Raindrops shimmer down dirty glass
And measle the window pane.
The raindrops glide -- leaving a motionless road.
Raindrops fall breaking themselves to tiny china
and run away like blood.
-- Ken Dickinson, age 10

earthday-cispus
I like me better here.
Why do you come in your city minds
and pave my wilderness?
Could it be possible
that the words are contrived
that the attitudes are cement
that your ideas are stones
that your minds are trying but dying?
Let's be busy-Let's be going-Let's do
... go away please
I came here to pet a pine cone
to kiss a rock
and hug a tree.
Let me love the wilderness, my wilderness
my outside me.
Twirl your arms like a windmill
Laugh and scream without knowledge
of other eyes.
Don't talk of trouble, Buddy-
You don't know what it isn't.
-- Marcialy Keizer

* * *

To revise ideas reflecting the reactions of a live audience

_____ Elementary   __✓__ Junior High   _____ Senior High

Ask students to write factual newspaper articles in pairs or triads. Allow other students to question material on validity sheets attached below the newspapers on bulletin boards. Editors can verify or correct as needed.

* * *

To apply preserving skills in written composition: spelling, punctuation, capitalization, usage, appearance

_____ Elementary ✓ Junior High _____ Senior High

Activities for this expectation have been gathered in the Basic Skills section.

To present an idea through speaking, both formally and informally, in discussions, skits, panels, oral presentations

_____ Elementary

__✓__ Junior High

_____ Senior High

Arrange a discussion group in which students hold on to a large, most obvious object, like a beach ball, whenever they talk. This gives people a chance to see who is talking, how much they talk, and what they really say. It makes some people choose their remarks a little more carefully, and it causes others to really pay attention.

* * *

To have a piece of one's work published

____ Elementary ✓ Junior High ____ Senior High

No activities for this expectation have been contributed.

To be involved in a dialogue about one's own writing and the writing of other students

____ Elementary ✓ Junior High ____ Senior High

No activities for this expectation have been contributed.

2

To work together on a common project

_____ Elementary __✓__ Junior High _____ Senior High

In the planning of any undertaking, have kids discuss the best way of completing the project. What is the best way to select the people involved? What's the best way to present their viewpoint? What's the best way to evalute the results?

* * *

To respond to a situation in which no obviously correct answer can be determined; to deal with possibilities rather than certainties

THE WAY I SAY THINGS MIGHT BE

____ Elementary　　✓ Junior High　　____ Senior High

Read the conclusion of a story and ask the kids to create a beginning.

* * *

Invent tools by asking how to get a screw out without a screwdriver, or make a hole in something with no pin or nail. In short, solve a problem without the usual tools, and give appropriate names to the newly invented tools.

* * *

Divergent rather than convergent questions may serve as useful instruments to open minds to unsuspected possibilities. Seek reasons, not a reason; seek causes, not a cause. Try to avoid termination points, identification of wrong answers, and summarizations in favor of openings, possibilities, and lists of further possibilities for exploration.

* * *

To confront a situation that will stimulate a variety of alternative responses or questions; to share the responses and questions with other students

____ Elementary ✓ Junior High ____ Senior High

Teaching as a Subversive Activity, by Postman and Weingartner, pages 62-65, has some great questions for open-ended discussion. If your building doesn't have a copy, ask the coordinator for a loaner.

* * *

To speculate on how something came to be the way it is or to be said the way it was said

_____ Elementary　　_✓_ Junior High　　_____ Senior High

Arrange a speech where students are given the task of defining by various techniques. They could define by authority, by example, or by comparison.

* * *

To confront events that require predicting possible effects

____ Elementary ✓ Junior High ____ Senior High

No activities for this expectation have been contributed.

To speculate about what people might become

____ Elementary ✓ Junior High ____ Senior High

Show a future-predicting film like The Year 1999 and discuss what man will be like in the future. Records that describe the future include In the Year 2525 and Rocket Man. A book about books in the future is Fahrenheit 451. Have kids draw or make a model of a city or a school in the future. Ask the makers to explain why they designed it that way.

* * *

To invent, expand, and transform sentences

_____ Elementary [✓ Junior High] _____ Senior High

Verbs are never more conspicuous than when they are absent. Try to present a talk to the class without using verbs.

* * *

One of the best ways to teach prepositions is to have kids act them out.

Joe walked into the room.
Joe walked across the room.
Joe walked around the desk.
Joe walked toward the desk.

Supply a list of prepositions like this one below:

above
across
after
against
along
among
around
at
before
behind
below
beneath
beside
between
by
down
during
except
for
from
in
into
like
of
on
over
through
to
toward
under
until
up
upon
with
without

* * *

Give students ten or twelve prepositional phrases and ask each to write a story from them. (Just phrases, nothing else!) For example:

One Hour to Go

1. out of bed
2. into the bathroom
3. into my clothes
4. down the stairs
5. at the table
6. into my mouth
7. on the front step
8. for my friends
9. across the street
10. on my bike
11. toward school
12. at my desk

-- Jerry Rabow

An Assembly Speech

1. walked to the stage
2. looked at many faces
3. trembled with fear
4. stared at my feet
5. spoke in a cracked voice
6. stumbled out every word
7. rushed off the stage

-- Philip Agnew

Off To School

1. jumped from my bed
2. looked out the window
3. leaped into my clothes
4. rushed out the door
5. hopped on my bike
6. raced down the street
7. sat on the grass

-- George Krouse

* * *

When teaching infinitives ask a student to list his ten favorite ambitions, using infinitives: to become..., to get..., to see.... Or have him answer the incomplete sentence of, "I know how to..." Then revise the same list using verbal-noun constructions: becoming..., getting..., seeing....

* * *

To experiment with word invention; to speculate about outcomes of our changing language

_____ Elementary ✓ Junior High _____ Senior High

What name would you give the following products in order to create a greater demand?

1. a mild soap, especially adapted for baby skin
2. a greaseless shoe polish
3. a streamlined automobile
4. a durable and beautiful silverware pattern
5. a silent refrigerator
6. a waterproof matchbox
7. a crispy breakfast cereal
8. an almond and chocolate candy bar
9. a wax to keep the iron smooth when pressing clothes
10. a hybrid fruit combining pear and apple.

* * *

Ask students the questions: "Why is a noun a noun?" (Where does the word come from?) "What about the word 'name'?" "What is in a name?" "Where do we get words like *boycott* or *filbert*?"

* * *

Ask students to make up names for unnamed objects, or new names for old objects:

1. a collection of dried plants
2. one who collects Christmas cards
3. place where satellites are kept
4. a combination clam gun and post-hole digger
5. a dripless candle shaped like Jackie Gleason

* * *

Georg Meyers, Sports Editor for *The Seattle Times*, is part of *Webster's New International Dictionary* Third Edition. He described the experience in *The Times'* "Magazine Section" of June 6, 1971. This might be an especially good example for chapter 11, page 237, of the 7th grade *New Directions in English*. His article follows:

In this business, everybody pines for a little immortality.

Omitted due to copyright restrictions.

"So that's the fellow who put 'wrapped up in a blanket' in our language!"

-- Georg N. Meyers, Sports Editor
The Seattle Times, June 6, 1971

* * *

A discussion can center on how new words might spread at a junior high school and who in the class could be most influential in producing such changes.

* * *

Write on the board for discussion Aldous Huxley's statement, "for evil...as well as for good, words make us the human beings we actually are. Deprived of language we should be as dogs or monkeys."

* * *

A word is dead
When it is said,
Some say.
I say it just
Begins to live
That day.
-- Emily Dickinson

If Emily Dickinson is correct, should a dictionary maker be a recorder or a rule maker; that is, should he arrive at definitions by listening to the way people use words, or should he simply declare that his definitions are correct? Do we consult a dictionary to learn how people actually use a word or how they are supposed to use it?

* * *

List the words that may become extinct in the future. Why will this happen?

* * *

List and discuss some recent word inventions from science such as "chryogenics" and "astronaut."

An "activity" without comment:

Peanuts Cartoon
omitted due to
Copyright restriction.

To investigate the difference, if a statement had been made by a different person or in a different time

THE WAY I SAY THINGS SHOULD BE

_____ Elementary   __✓__ Junior High   _____ Senior High

No activities for this expectation have been contributed.

To encounter a situation in which judgment must be reserved until all of the evidence is in

____ Elementary [✓ Junior High] ____ Senior High

No activities for this expectation have been contributed.

To make and support a value judgment

____ Elementary ✓ Junior High ____ Senior High

No activities for this expectation have been contributed.

To generate alternatives for specific action; to pursue to a conclusion a single course of action; to assume responsibility for the results

_____ Elementary [✓ Junior High] _____ Senior High

Students may gain an appreciation for action-alternatives by distinguishing between arguments of fact and arguments of action. An argument of fact sets down ideas straightforwardly by stating the problem, the thesis, and supporting evidence. In an argument of action, most of the audience is already convinced of the need for action and the writer must do what he can to convince them that it is practical and beneficial to support his particular solution. "We all know the country could be improved; now let's hear your plan."

* * *

To be involved in establishing criteria for selecting the best way of doing something

_____ Elementary   __✓__ Junior High   _____ Senior High

1. Have different groups of kids prepare strategies for accomplishing the same thing.
2. For instance: How would you cut down on pollution from cars?
3. Compare the various strategies.
4. The point here is not identification of the best strategy, but how one selects the best strategy, though of course the two considerations could be combined.

* * *

To seek out criteria for the best way of communicating in a specific situation

____ Elementary ✓ Junior High ____ Senior High

No activities for this expectation have been contributed.

To attempt to persuade another to one's own belief

_____ Elementary   __✓__ Junior High   _____ Senior High

Conduct a class discussion following an outline similar to the one below:

I. Define your proposition
II. The present policy
    A. Description
        1. Goals
        2. Methods
        3. Assumed strengths
    B. Evaluation
        1. Goals
        2. Methods
        3. Apparent weaknesses
III. The proposed solution
IV. Advantages and disadvantages of the new proposition

* * *

To state to one's self a view of the relationship between the self and other people, other places, other times

THE WAY I SAY I AM

_____ Elementary [✓ Junior High] _____ Senior High

This poem may help clarify the idea that other people's names for me leave something to be desired:

ME

Me is always me
When I look at myself in the mirror
It is me.
I am always me.
The "Me" in me never goes away.
I am always here --
Me and myself.
-- Anonymous, Age 8

* * *

One idea that might serve as a starter is to allow kids to label themselves as they imagine themselves seen in school, or the class might discuss the truth of the claims in the following verse:

WHEN YOU GET TO KNOW A FELLOW

When you get to know a fellow,

-- Edgar A. Guest, Friendship,
Ideals Publishing Co., 1961

* * *

Students can label and classify experiences for an autobiography, either written or oral. You may illustrate the chapters of your autobiography with pictures, postcards, or other illustrations. Make a title page and a table of contents. Each theme will be a chapter. The following subjects are suggested, but you may have different titles:

Chapter I
  An Interesting Ancestor of Mine
  How My Family Came, Many Years Ago, to This State, Country, or Community

Chapter II
  My First Toy
  My First Punishment
  A Bright Saying or Performance of My Infancy

Chapter III
- My First Day in School
- How I Learned to Read
- My First Spelling Lesson

Chapter IV
- My Brother
- My Sister
- Being One of a Large Family
- Being an Only Child

Chapter V
- Our Home
- A Picturesque Scene We Visited

Chapter VI
- My Chum
- My Hobby
- My Pet Aversion

Chapter VII
- My First Night Away from Home
- My First Night Away from My Family
- My Narrow Escape

Chapter VIII
- The Kind of Book I Like to Read
- My Favorite Form of Recreation
- My Favorite Holiday
- My Pet Superstition

Chapter IX
- My Favorite Study and Why
- The Kind of Boy (or Girl) I Admire

Chapter X
- My Future Vocation and Why I Chose It
- Why I Want an Education

Chapter XI
- A Habit That I Tried To Break
- A Habit That I Tried to Form

Chapter XII
- A Practical Joke in Which I Participated
- The Meanest Thing I Ever Did

Chapter XIII
- The First Money I Ever Earned
- My First Appearance on the Stage

Chapter XIV
The Most Exciting Moment of My Life

-- Christine Hayter, Ideas for Teaching
English, Stephen F. Austin Junior High
School, Amarillo, Texas, NCTE, 1966.

* * *

The following poem about seeing oneself was written by a ninth grade student at Tillicum Junior High School. It serves as a good illustration of the characteristics which prompt classification systems as well as the rejection of such systems.

Pushing hair back with the flick of the wrist,
Saluting the flag with an upheld, clenched fist,
Lighting a cigarette and blowing smoke rings,
Cursing a lot, among other things.
That sure is cool.

An American flag on the sleeve of a shirt,
An inch of material worn as a skirt,
Baggy, bleached jeans and wild, frizzy hair,
Getting in trouble and refusing to care.
That's really cool.

Faking the bass to some wailing beat,
With drawing in class to the very back seat,
Disturbing the peace with loud, hoodlum games,
Referring to teachers by just their last names.
Isn't that cool?

Ponytail swinging and sensible dress,
Writing to Dateline with lots to confess.
Staring with wide-eyes at the kids in the Park,
Then running with wingtips to the office to narc.
This is doink.

Joining Honor Society and Letterman's Club,
The teacher is sick and they help out the sub,
Screaming their lungs out at assemblies for PEP,
Wearing high tide bellbottoms and thinking they're hep.
That sure is doink.

Working in class to strive for "A",
Believing that teachers have something to say,
Shooting rubber bands with a "snap" and "boink",
Seeing a policeman and neglecting to oink.
Get a load of that doink!

A variety of people are attending this school,
Some are called doinks and some are called cool;
I cannot decide which I want to be
If neither accepts me, I might have to be ME!!

-- Connie McCarthy

* * *

Mention writing one's own epitaph as a possibility for students who are not offended by the suggestion.

* * *

To weigh the personal consequences on oneself and on others of the various identities one might try out or encourage in oneself

____ Elementary   ✓ Junior High   ____ Senior High

No activities for this expectation have been contributed.

BASIC SKILLS

IN THE ENGLISH LANGUAGE ARTS PROGRAM

BELLEVUE PUBLIC SCHOOLS

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No one realizes more fully the shortcomings of this publication than the contributors themselves. Their work is intended as a beginning rather than an end, but it is too important to keep hidden until expanded and finished. Where assumptions and activities are stated boldly, they are that way in order to be specific and unmistakable, the better to stimulate discussion around clearly stated issues that all of us are still struggling with.

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FORWARD

This project began as a CIP project attempt to answer certain questions...

> Just exactly what are the basic skills?
>
> Do they have to be taught in any particular order?
>
> How is it that a kid can learn the definition of a noun every year for five years, and act as if he'd never heard of it the year after that?
>
> How is it that a kid who can flawlessly repeat the book definition of a noun, a verb, and even a sentence cannot write a complete sentence?

We leave it to you whether those questions have been answered, but that is what we were trying to do.

If ever proof were needed that a piece of writing can have a life of its own, this Basic Skills project is it. What began as a mild little exercise six months ago has grown into a living, vibrant thing, very nearly out of control. As a fascinated observer, I feel in many ways like a famous gothic doctor near the shores of a lake in Switzerland.

All of this is to say that of the names listed on the front cover, no one of us is responsible for all that appears here. We all began with a simple desire to put down some things that we thought would help kids write better. We worked in bits and pieces largely; writing some in small groups, working or researching alone sometimes, and in almost no case working as a total group on the total document. Therefore no one of us would agree with every word contained here.

This is said because the document is going to make some people happy and some people mad. If the paper makes you happy, probably you ought to say something nice to one of the contributors. But if it makes you mad, it's kind of hard to find any one person to blame. I guess I'm it.

Jim Sabol

SOME RATHER STARTLING ASSUMPTIONS ABOUT THIS PROGRAM

Basic skills is by no means a universally understood term. Perhaps most people would respond to the question -- "Basic skills for what?" -- with the reply, "for writing." Therefore this is essentially a writing program. The implication is clear, however, that we also need to develop programs in the basis skills for speaking, for responding to literature, for using language sensitively, for interpersonal relationships, and other basic operations of languaging man.

The Bellevue School District has published many proposals and guides over the years for the teaching of writing. Only a foolhardy person would claim to possess the final answer. What follows, however, has been developed from a wider framework of scholarship, has received more classroom testing than most. As such it is an apt beginning for a district-wide dialogue from K through 12 on this most important of questions; how can we teach writing effectively?

This supplement is included in each teacher's notebook, K-12. It seems especially important in the area of basic skills that each teacher in the district see and understand what teachers of other grades are doing.

A fundamental assumption of this program is that the basic skills must be taught in their basic sequence of drafting first, editing next and preserving last. We think it not extravagent to say that unless the student has achieved at least some beginning skills in drafting, it may not only be pointless but probably harmful to propel him into editing and preserving skills. What is not so clear is how much time each student requires for each step. Probably each student will need to experience activities leading to mastery of all three skills in every grade. What must be avoided like the plague is a hurried race through drafting in order to reach the respectability and "safe" ground of preserving.

The rush to impart a mastery of preserving skills for the sake of appearance -- the rather advanced "cosmetic" skills of usage, punctuation, and neat margins -- before kids have had a chance to achieve success in the fundamentals of drafting and editing, is likely a leading cause of kids' failing to learn any of the skills.

This is an appeal to return to the basic skills. But of the basic skills, let's start with the most basic. Appearances are not enough.

ANOTHER NOTE

It is an injustice to students to teach writing merely as "communication." Students complain about learning to write, as well they might, if writing is merely the business of transferring ideas on paper.

Writing is important because it is one of the most effective ways of getting thoughts straight. A person can clear up a lot of doubts, can come up with a lot of new ideas, can get things fairly well figured out through discussion or reading. Both are important, especially for other reasons, but neither can approach writing as a means of really clearing your head.

If one hasn't already, tomorrow a student will ask, "If we develop a way for instantaneous telepathic communication of thoughts, will we still have to take writing?" The question is not impertinent.

If all that writing is for, is to communicate, the student's point is well-taken; writing: who needs it? People who want to communicate an idea call up, shout, whisper, phone a telegram, drop in, call a meeting, or wave their arms at you. People who want to figure out what they really think, what is worth thinking, what the extent of their own honesty is, write.

Of course, none of this makes sense if we torture writing by slicing it into "expository" and "creative." It would be hard to think of writing more creative than filling out an income tax form or writing a "research" paper, both of which are designed not just to inform, but to create an artful as well as true impression of one's character and condition.

If it is useful to distinguish kinds of writing perhaps we can get more mileage from the distinctions between writing that states my understanding of what I have heard or read, of what I think might be, of what I believe should be, of the way I appear to myself -- questions that are tied to purpose.

Perhaps the British, in whose schools eyewitness observers say kids seem to enjoy writing, have the best idea of all; distinguishing merely between personal writing and documentary writing, concentrating in the schools especially on personal writing in which one sifts through his perceptions, sorts out, arranges and rearranges the way the world seems to be. Whether this takes the form of a poem, a wee story, a straightforward account, or a drama is not sufficient cause for labeling people as "creative" writers with the inescapable implication that everyone else -- indeed the same child at another time -- is "uncreative."

Writing for personal purposes -- in whatever form -- in order to determine and set forth as truly as one can what one thinks and imagines is an experience that should not be denied to any child, especially at the expense of making him -- at the one extreme -- a filler out of forms or -- at the other extreme -- a junior literary critic. Writing is to say the way I think things are, or might be, and in so doing to discover the wellsprings of my own authenticity. Each kid, each human being, needs a chance to do that whether he is going to college, to vocational school, into military service, into the arts, or whatever.

And that will be just as true in an age of instant telepathic thought transferrence as if we get bombed back to the stone age.

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The basic skills of writing cover a lot more territory than most of us have assumed. This table is provided to give an overview of the scope of these basic skills:

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INTRODUCTION TO THE BASIC WRITING SKILLS OF DRAFTING

What is basic for a student depends upon where he stands in his mastery of the various skills required for the different stages of the writing process. Roughly, this process consists of a first stage we can call drafting, a second stage we can call editing, and a third stage we can call preserving.

During the drafting stage the student puts down on paper the beginnings of his ideas. He is involved simply in beginning to think through his early thoughts by getting them down on paper, in any form. The thoughts may come out in telegraphic notes to himself. They may come out as little sketches and diagrams or as disjointed (even "incorrect") sentences. At times they may come out as fairly long pieces of fairly smooth and unified prose. But the point is that when he is drafting, the student is engaged in an act of thinking through. In this stage he is simply trying to gain control over his early thoughts by trying to get what is inside him outside him, on paper.

As the student works to think through his early thoughts, he is in fact taking notions and feelings that are dim and jumbled and bringing more clarity, order, and power to them. The earlier stages of the writing process give the student an opportunity to develop his powers of thought. It is by thinking things through, by using his language to convert dim and muddled thoughts into clearer and more orderly ones, that the student begins to define his reality for himself. The student who is proficient in this kind of thinking-through actually has stronger, more useful, more finished thoughts and meanings in his mind. His grasp of his world, of his reality, is strong and clear. He is surer of what his role -- and thus his importance -- might be in the scheme of things.

During the first or drafting stage, it is basic that the student learn how to start and how to maintain a flow of words and ideas, no matter how muddled, how fuzzy, how rough, how ragged they might at first be. It is basic that he learn how to use various techniques to keep his mind occupied with his topic long enough to produce the quantity of draft necessary to think through his ideas. This can be seen as basically a problem of learning to ask many and different kinds of questions of one's topic. As you continue to ask questions of a topic, your answers provide that quantity of draft necessary to think your way through it. The materials in the sections on word caches, basic sentence patterns, and "How to Continue Asking Questions" deal with this basic questioning skill.

Thinking-through also requires a variety of ways of thinking -- and thus of writing -- about a topic. The process can be illustrated with how you might think through the problem of what to do with a strange mushroom you find in the woods. Your thinking-through usually begins with the thing, the mushroom, itself. You look at it, feel it, smell it, perhaps even taste a bit of it. In short, you begin to think about it by exploring your senses, by making use of your powers of perception.

But if you are at all cautious, you probably feel that you have not yet thought things through enough; you might feel the need for more precision. And at this point you might begin to get more analytic: You might compare the strange mushroom with those described in your mushroom hunter's field guide -- looking for similarities and differences between it and known specimens in the book. You begin to fix its relationships with other specimens, which require you to look for specific attributes: Does it have pores or gills? Are the gills brown or white? Attached to the stem or free? Does it have a smooth cap, or a wrinkled one? This process of analysis and abstraction allows you to establish its relationships to other known mushrooms.

At some point you begin to think of the more general implications of this mushroom or, perhaps more accurately, the more general implications of the act of your eating it. Some mushrooms can make you very ill, can in fact kill you. You might even think in terms of an analogy. Eating an unknown mushroom is a little like stealing the giant's goose; you will probably get away with it, but if you're wrong, you're very wrong. These analogies and implications give a more general significance to your thinking-through of this simple little fungus growing in the woods.

Finally, you must arrive at some sort of conclusion. You must evaluate the mushroom. At this point you have moved into a kind of thought involving very abstract values like "good" or "not good," "palatable" or "not palatable," "edible" or "poisonous."

Thinking your way through this mushroom and what to do with it involves you in several different ways of thinking: There is the concrete exploring of your senses as you look at and smell it. There is the more abstract kind of analysis in which you try to identify its crucial attributes and use them to relate your specimen to descriptions in your field guide. There is the pursuit of more general implications and analogies. And finally there is the value judgment you make when you arrive at a conclusion about this particular mushroom and what you should do with it.

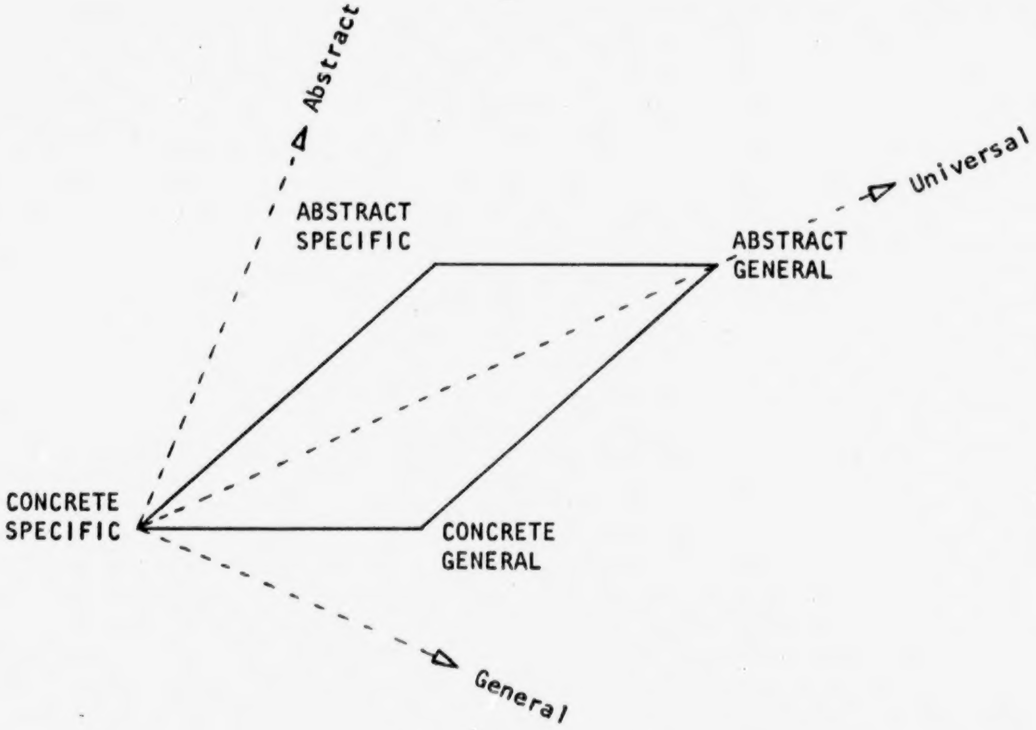
Teaching a child to draft about a topic is basically teaching him how to think about it in these different ways, to think about it and to write down his thoughts.

The following description of drafting skills and activities is based on the types of thinking just discussed: that kind of concrete thought involving the senses and perception; that more analytical search for attributes and relationships; that search for more general implications and analogies; and that process of evaluating and concluding, or drawing a "moral." There is nothing sacred about the sequence offered here. But the student should be helped to keep moving among the various modes of thinking-through.

Not having anything to say is usually caused, not by a lack of ideas, but by a fixation upon one way of thinking and talking about a topic. The best way to avoid this fixation is by simply being able to use many different ways of thinking-through.

The chart on the next page is an attempt to represent in diagramatic form these four kinds of thinking-through identified by Dr. Donald Cummings.

For people to whom diagrams have appeal, the sketch below illustrates the relationships between the four kinds of thinking-through mentioned in the preceding introduction. For people who prefer to skip over to the next page and get right to the specific activities, that's O.K., too.


Abstract
Universal
ABSTRACT SPECIFIC
ABSTRACT GENERAL
CONCRETE SPECIFIC
CONCRETE GENERAL
General

Abstract Specific

Relationship between this thing and other things of the same kind:

What this specific mushroom is like compared to other specific mushrooms

Abstract General

General conclusions from this/these things:

Deciding whether it's a good idea to eat this mushroom, to eat mushrooms generally

Concrete Specific

Qualities of the specific thing:

This actual mushroom before me and what it's like

Concrete General

General implications:

What it means to eat a mushroom; where mushroom-eating fits into the scheme of things

The Chart on Page 7 as a Drafting Aid

One of the ways the chart on the previous page can actually be handy is in encouraging kids who are rutted in one of the chart's corners to move around a bit.

For example: a kid who writes lots of anecdotes that don't appear to add up to anything could be praised, not criticized, for doing a nice job with CONCRETE-SPECIFIC. But now it's time to add some ABSTRACT-GENERAL themes, and here's how that works . . .

or: a kid writes lofty morals and themes with but scant support. This writer could be encouraged to see that his (ABSTRACT-GENERAL) conclusions, although admirable, would be much more believable, even understandable, with some foundation of CONCRETE-SPECIFIC details.

or: a kid suffers from the "right turn" syndrome; that is, he habitually detours around the (CONCRETE-GENERAL) bottom of the chart to get from CONCRETE-SPECIFIC to ABSTRACT-GENERAL. This writer could be encouraged to take a left turn at CONCRETE-SPECIFIC to try drafting his way through the categories, analogies, and similes of ABSTRACT-SPECIFIC as another route to achieve his paper's payoff theme.

PART ONE: DRAFTING SKILLS

The Word Cache

The Anglo-Saxon word for "speaking" meant to unlock the word hoard.

If it makes sense to collect stamps, coins, silver spoons, model cars, or fishing lures, it makes just as much sense to collect words -- new words, old words, stimulating words, uplifting words, useful words, provocative words, favorite words.

Most collectors have special boxes, racks, or cabinets to store and protect their treasures. Thus, the word cache: "a *hidden* place for storing *provisions* or implements, especially as used by *explorers*."

In which of us are the meanings of words not hidden in our private associations? In which of us are not words a basic provision which enables thought? Which of us is not an explorer of language?

It is not an overstatement to say that without the word, one may be forever prevented from having the idea. Students should be encouraged to keep a word cache notebook to include

nouns: interesting names of interesting things
verbs: words that happen -- and make things happen
adjectives and adverbs: words that make me all nervy and shakous
key words in a play, poem, song: when taken together, forming an idea-map or fabric of a work
key words in a discussion: a cumulative effect that sets a tone and perhaps gives another message
key words from which to write: attacking the problem of I-never-know-what-to-write by jotting words that come to mind about a topic; seeing the shape that emerges
trouble words: words I always misspell, words that trigger semicolons, words whose meanings I forget from one time to the next

All of the activities and suggestions that follow assume an actual word cache. Students should keep envelopes, folders, notebooks, and boxes full of collected words. The classroom wall or table should have space for pinning up or depositing words of interest on tagboard cards, and folders or boxes for collecting and ready dipping-into.

Activities for Making and Using a Word Cache

(In this draft of the program, activities are unspecified as to elementary, junior high, or senior high. Perhaps that's not a bad thing. Perhaps another person's idea might work with kids in many grades.)

VERB, ADJECTIVE, NOUN, ADVERB, PREPOSITION, CONJUNCTION, PRONOUN CACHES: Mix up the caches freely and ask students to regroup them and consider their reasons for classifying certain words together.

Draw from all the caches and ask students to generate new sentences after the models in the sentence pattern section (page 23). Encourage students to record what caches they have to draw from to make complete sentences.

PREPOSITION CACHE: Starting with a basic sentence modified by a prepositional phrase, draw from the preposition cache and see how the meaning changes as the preposition changes.

Actually use an object and, as students draw a preposition card, see how many of them they can move physically around that object, in the manner of the preposition.

over
Sally, please place this box under the table.
beside
up to
down from
alongside
away from
by
with

CHARACTER ANALYSIS: Students begin with blank cards and build a character-word cache from a play, novel or short story, writing down descriptive and illustrative words, comments, phrases said by or about a character or characters. From this cache will come the basis for character analysis in discussion and writing. If students have already begun to discuss a character or characters, this same exercise might be used to edit and shape a further exploration and ordering of ideas and impressions after the discussion.

SEVEN FROM SAM: The next seven word cache activities are combinations of ideas suggested by Dr. Sam Sebesta and Jim Sabol in their University of Washington workshops on creativity.

IMAGINARERIE: Invent words for new animals. Example: kangarooster. Keep these in your word cache for use in writing basic sentence patterns in the next drafting unit, or for use in writing fanciful stories.

ENLARGING YOUR WORD CACHE: Comb the neighborhood for old Reader's Digest magazines. Clip and mount items from each issue entitled "Picturesque Speech and Patter." The Sounds of Language series also offers a good hunting ground for collecting exciting words from "real" literature.

COLORING THE CACHE: A word cache does not have to be a dusty envelope. Students will enjoy making notebooks in which their favorite entries are illustrated with colorful pictures. The combining that takes place in such a notebook is a stimulating source of story ideas.

FRUIT BASKET: Give each child a piece of manuscript paper with a picture of a fruit pasted in one corner. Encourage the kids to write words to describe the look, the feel, the taste, the smell of the fruit. If, after discussion, each child transfers his words to word cache cards, the assembled cards each child makes can form the basis of a riddle for the other kids: look at my cards and tell me what fruit I'm thinking of! There's no really good reason this won't work with twelfth graders who might make cards for the personal characteristics of Hamlet, Polonius, Goneril, Ahab, Sisyphus.

The cards from the fruit activity above can be entered in word cache collections titled "Sense Words." You can think of other categories. There's no reason word cache categories have to be labeled just "nouns," "verbs." There can be word caches for good things to eat, good names to be called, good places to visit, good things to do on foggy days, etc.

More Ways to Enlarge the Word Cache--

ALLITERATION: Choose a consonant sound. Then choose an adjective, noun, verb, adverb in that order which begins with the same sound and put them together to form four-word sentences pertaining to a particular subject. Halloween example: Gray ghosts gasped grotesquely. Combine this word cache activity with the basic sentence patterns activity.

READING AND VOCABULARY: From a story in the children's readers, select the new words and write them on a word cache card. Then prepare sentences with blank spaces into which these words could fit. (The more words, the more sentences you'll need.) Discover the meanings of the new words by trying to fit them into the context of the prepared sentences.

The words identified above can be kept in a class word cache: "See how full the box is getting with all the new words we've learned this year." Before the words are entered in the cache, students can write on the card the various parts of speech the word can be (this always depends upon how the word is used; there is no such thing as a word being a certain part of speech before it has been spoken or written in some context) and sample sentences in which the word is used. This running class word cache is handy to have when you want to refer to a word we've already learned that occurs in a story three weeks later, or when you want to dip into a commonly shared vocabulary for writing a class story together.

For the word cache entries above, children can find adjacent words that can go with the new vocabulary word. If the word is "mostly" a noun, have the children list adjectives that fit before it, and verbs that fit after it. If the word is "mostly" a verb, list nouns and adverbs. If it is "mostly" an adverb, list verbs. It if is "mostly" an adjective, list nouns.

DEFINITION CACHE: The phrase list below, remains constant, although the teacher can readily make changes to make it more appropriate for a particular class. The list on the left is invented anew by the teacher or students from words that seem particularly connected with a work of literature each time a new book is read by the class. Once the two lists are on the wall, students choose or draw a term from the word list, then move down the phrase list, stopping wherever they are particularly taken by the connection. The student completes the phrase and, in so doing, gives everyone in the room something new to think about for that piece of literature.

For example, from the lists below try combining

Justice in Billy Budd is measured by ...

Imagination in Where the Wild Things Are can be found in ...

Word List

courage
imagination
power
miracles
creation
honor
feminity
masculinity
freedom
discipline
mercy
START justice
humor
humanity
English
wisdom
knowledge
conscience — in (insert title)
responsibility
insight
understanding
compassion
truth
reality
human nature
belief
inquiry
myth
good
evil
God
kindness
meanness
honesty

Phrase List

moves like
goes with
looks like
is connected with
has the characteristics of
happens because
changes into
embodies
follows
precedes
is grouped under
is like
is unlike
results in
follows the word
precedes the word
corresponds with
is opposite to
is measured by — COMPLETE →
extends to
stops at
feels like
can be found in
is possessed by
results in
exists as, in
was evident in
is proved by
is exaggerated in
is experienced as
can be explained as
acts like
occurs where
occurs when

WORDS AND BEHAVIOR: For older students the article reprinted below offers an interesting variation on the word list/phrase list activity, with regard to the word "peace."

U.W. Law Prof's New Book Analyzes Lethal Conflicts

By Svein Gilje
The Seattle Times, July 30, 1972

(Svein Gilje is a Times staff writer specializing in defense and international issues.)

Does a "nation of murderers" make that a "war - mongering" nation?

Does a high crime rate in Mainstream, U. S. A., turn the country into a war - hungry nation? Or does a low crime rate, particularly in homicides, make us peaceful?

Is there a tie between murders, or lethal conflict among individuals, and wars, lethal conflict among nations?

Can one explain aggression in nations out of aggression in man? Just how do you explain human aggression?

These and other intriguing questions are raised by Dr. Roy L. Prosterman, a University of Washington law professor with wide - ranging interests, in a new book, "Surviving to 3000. An Introduction to the Study of Lethal Conflict." (Duxbury Press, Belmont, Calif., $5.50.)

Thus Prosterman adds to the growing list of publications that go into the issues of war and peace.

OF COURSE, much has been written and said about war over the years. The historians have treated wars extensively. The politicians think of them as important (though not necessarily desirable) milestones. The economists measure them in monetary terms, in costs to a nation and in periods of boom.

The scientists look at key scientific - technological strides made in times of modern war, largely because of accelerated research being demanded to carry on the war. Just think of Project Manhattan when man split the atom toward the end of World War II.

Peace, on the other hand, is vaguely thought of as something that exists while war is not being fought. It appears to be a condition that is "just there," automatically in absence of war, being in the background waiting for war to end.

Prosterman takes issue with those who suggest that, if there is no war, there's peace. He speaks of the state of war, the state of non-war, (a passive period during which lethal conflict merely is absent), and the state of peace.

"THE STATE OF PEACE," Prosterman says, "is a state in which events are understood and actively dealt with. It is a state that recognizes that conflict will always be with us, and that it must be processed actively, enthusiastically, understandingly — and nonviolently."

So a nation ought to arrive at a "peace strategy" that it can pursue either unilaterally or jointly with other nations.

Peace strategy, he adds, is possible if pushed by national leaders and by the citizens of the society.

Though to the average citizen it may seem an immense and hopeless task to "work for peace," Prosterman recalls that so appeared the situation for the environmentalist five years ago.

"A congressional enactment requiring Detroit to clean up its cars by 1975 was as 'unimaginable' five years ago as a legislated end to classified research and espionage laws is today," he writes.

PROSTERMAN HIMSELF has undertaken numerous peace initiatives which, at first, may have seemed hopeless but now are facts or on the way to become facts. I am thinking of his work in pushing for and authoring the Land Reform Act in South Vietnam, now in its final stages of being carried out; his consultative work on land reform for the Brazilian government and his plan for land reform to help settle Palestineans on the West Bank.

In fact, while you're reading this, Prosterman and a team of researchers are on an around-the-world tour to work on other reform proposals.

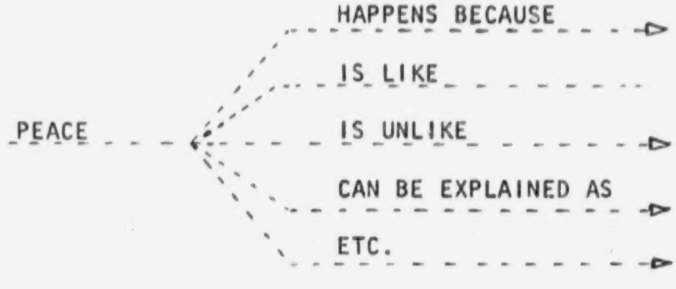
What about the question of correlation of murders and wars?

Prosterman concludes that the one does not necessarily lead to the other. Statistics show that some nations with the highest rates of murder-suicide, or internal group conflict, have barely been touched by war.

Going beyond the simple "body count," Prosterman notes that "the smallest quarrel (murder) also appears to be the most impulsive." Likewise the lethal riot "appears to be an impulsive rather than a premeditated killing." He adds:

"Unfortunately, we are no more able at present to predict riots than to predict murders."

The 424-page paperback grew out of Prosterman's active involvement in the U. W.'s Conflict Studies the past few years. It is not the type of reading you'd take along to the beach, but it will add significantly to the growing library on conflict studies.



ESSAY ANALYSIS: All that is provided here is a list of blank cards and an essay that is meant to persuade or to provoke discussion. The students are asked to go through the essay and write down the words and phrases which seem important to them in some way. They then discuss the reasons for their choices with the group, and a sorting process takes place. The first sorting may establish a first-to-last order of ideas. The second may discard some phrases and focus on others which most closely emphasize the ideas. The third may seek out oversimplifications or logical difficulties in the material, being sensitive to some of the following characteristics:

either-or thinking; good guy-bad guy oversimplifications
highly abstract language
loaded words
bias hidden by scattering, revealed through rearrangement of the cards
relative concreteness of negative, positive ideas.
cliches, euphemisms
words and phrases that are reused, to what purpose?

Students should try to determine how use and placement of individual words and phrases determines the tone; how the context determines the meaning, how distortions occur when ideas are considered out of context. The end of the process may be the creating, orally or in writing, of their own reaction to the ideas in the essay.

LEVELS OF ABSTRACTION: Have students begin with blank cards and make a word cache of terms we use for describing people. Sort the cards according to degree of abstraction. What words are general? What words are specific? Are there subgroups? What different areas of personality are we covering? Which words refer to facts, which opinions? From this raw material and discussion let students see whether they can devise a system for categorizing the whole human race. Discover to what extent their system leaks, by trying to make the system work for one living human model. Then ask students to write a character sketch about a real person with the words that seem most precise and useful to them, consciously beginning with more abstract words and making them have reality by the use of concrete detail.

ASSUMING VARIOUS ROLES: Make a word cache of various roles we assume. (For instance, mother, teacher, student, nurse, lover, lawyer, child.) The roles may be drawn out of current reading, as may the problems, such as those that follow. Students should have the opportunity to change roles and pursue the same problem in a series of dramatic improvisations. See how different people handle the same role. Here are some sample problems:

financial insolvency in the family
a child is about to go to war
a marriage is breaking up
a kid is in trouble at school
a person wants to commit suicide
a daughter becomes a feminist

METAPHORS: Have students make a word cache of very concrete words and phrases. They could begin with the already existing noun cache. Then have them move the phrase "is like" in between different combinations of nouns. Add words until they are satisfied with the results. Students might use this technique as part of the composition task of describing a person or an object vividly. For this and other word cache activities, it helps to use a separate card for each word or entry to facilitate experimentation with new combinations.

SENTENCE STRUCTURE: Introduce a vocabulary word generated from class content; for example, the word misogyny might be taken in a women's studies course. Students are asked to generate specific sentences based on that idea and the use of the sentence pattern models in Section Two. Can they make the statement say essentially the same thing in each sentence pattern, or does the idea change as the form changes, necessarily?

ROLES AND VALUES: Examine a picture that represents a person of another race, sex, age, class, or culture. Family of Man is a good source. For each person in a picture, the students make two category cards: Who I Am, What I've Seen. Students complete additional cards with answers they think likely for the person represented in the picture, then discuss and role-play their cards.

Some insights that might emerge from this exercise:

- The difficulty of assuming roles with little knowledge of history, tradition or life style of others.
- The pervasive influence of our own value system in assuming roles outside our experience.
- The persistence of stereotyped thinking for others outside our social milieu.
- The patronizing attitude we often assume unconsciously when speculating about people of another race or class.

HISTORICAL CONTEXT: In an exercise to discover historical bias by class, race, sex in defining the idea of "human nature," or "what it means to be human," students make a word cache of qualities that describe desirable or model human characteristics from literature of another historical period (Lysistrata -- Pre-hellenic Greece, Shakespeare -- Renaissance England, The Scarlet Letter -- Puritan New England). From this cache the students arrange the words in order of importance for the period and then again in order of importance for themselves. The difference in arrangement illustrates the similarities and changes in the definition of what it means to be human.

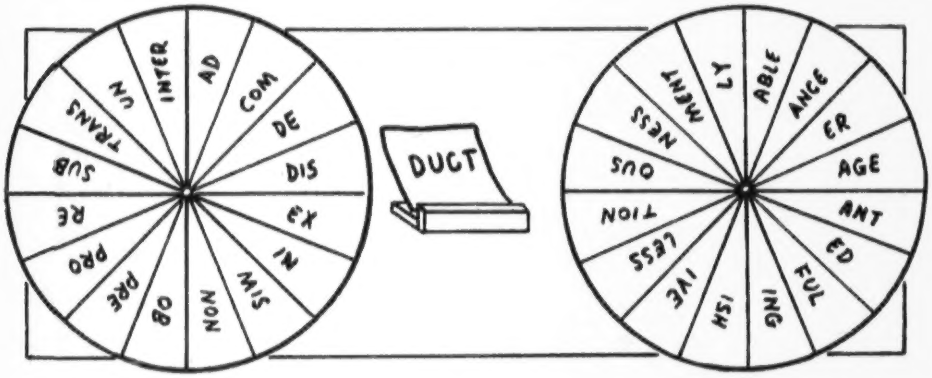
Example 2: Students arrange the words as they think they might be arranged by various social classes in their reading (royalty, peasant, merchant) to discover which class is the model for humanness.

Example 3: Students arrange the qualities by current and historical associations with femininity and masculinity to discover the sex bias that has come to the present in defining human nature.

JUST THE FACTS, HE SAID: Either students or teacher chooses a controversial issue from class discussion, reading or current media. Students group themselves into various interest groups and make one set of key word and phrase cards that explain the facts of their position. They make a second set of persuasive words, to be used to convince the other groups of the correctness of their position.

After each group has constructed both a factual and persuasive set, they present their material to the others. When presentations are concluded, the original lists could be readjusted in light of what the groups have heard from one another. A summation of the activity, either in discussion or writing, might illustrate: the many ways in which persuasion tactics are often questionably factual; the way ideas are modifed by challenge; how facts are detrimental to a given position; how ideas are tentative until tested in practice.

WORD WHEELS: The word constructor below can be made from wood or cardboard. Each of the wheels is pinned through the center in order to rotate freely. The middle tray is glued or nailed to permit standing root cards upon it.



The entries listed on the next page for the word wheel are those which appear to have the most frequent usage in ordinary English.

OOPS! The wheel on the right, above, will have to be lettered just the opposite if the print is to be right side up when the wheel rotates a suffix into position alongside the root card. Don't make our mistake!

Prefix Entries for Left Wheel

AD	To or Toward
COM	With or Together
DE	Down or Away
DIS	Apart From
EX	Out or Formerly
IN	Into
IN	Not
INTER	Between
MONO	One or Alone
MIS	Wrong or Wrongly
NON	Not
OB	To, Toward, Against
OVER	Above
PRE	Before
PRO	Forward or in Favor
RE	Back or Again
SUB	Under
TRANS	Across or Beyond
UN	Not

OTHER SPELLINGS:

AD	A, AC, AG, AL, AN, AP, AR, AS, AT
COM	CO, COL, CON, COR
DIS	DI, DIF
EX	E, EF
IN	IL, IM, IR
OB	OC, OF, OP
SUB	SUC, SUF, SUG, SUP, SUR, SUS
TRANS	TRA, TRAN

Root Cards for Tray

CEPT	To Take or Seize
DUCT	To Lead, Make, Shape, or Fashion
FER	To Bear or Carry
FIC	To Make or Do
GRAPH	To Write
LOG	Speech or Science
MITT	To Send
POS	To Put or Place
PLIC	To Fold, Bend, Twist or Interweave
SCRIBE	To Write
SIST	To Stand, Endure, or Persist
SPECT	To Look
TAIN	To Have or Hold
TEND	To Stretch

OTHER SPELLINGS:

CEPT	CAP, CAPT, CEIV, CEIT, CIP
DUCT	DUC, DUIT
FER	LAT, LAY
FIC	FAC, FACT, FASH, FEAT
LOG	OLOGY
MITT	MISS, MIS, MIT
POS	POUND, PON, POST
PLIC	PLAY, PLEX, PLOY, PLY
SCRIBE	SCRIP, SCRIV
SIST	STA
SPECT	SPEC, SPI, SPY
TAIN	TEN, TIN
TEND	TENS, TENT

Suffix Entries for Right Wheel

ABLE	Capable of
AGE	Process of
ANCE	Fact of
ANT	One Who Does
ED	Past Tense
ER	One Who Does
FUL	Possessing
ING	Act of Doing
ISH	Resembling
IST	One Who Does
IVE	Having Nature of
LESS	Without
LY	Like a
MENT	State of
NESS	State of
OUS	Having
TION	State of

OTHER SPELLINGS:

ABLE	IBLE
ANCE	ENCE
ER	OR
TION	SION

PART ONE: DRAFTING SKILLS

Basic Sentence Patterns

A sentence a day keeps incompleteness away. A sentence braved is a sentence learned. A rolling sentence gathers no loss. A class that sentences together improves together. Prose is architecture, not interior decoration.

Whatever Hemingway meant by his addition to the otherwise sparkling witticisms above, it seems clear that kids should have a chance to practice and extend their understanding of the English sentence.

It seems unlikely that memorizing definitions of sentences will help and the Reed-Kellogg diagramming promulgated in the thirties has not exactly covered itself with glorious results. If kids are going to learn how to build sentences, it seems like a sensible idea that they should do that by building sentences.

Taking things apart can be a lot of fun -- if it's not important that the object run after you're through with it or if someone else will clean up the mess. Putting things together can be messy too, but on the whole something positive often results and makes the mess worthwhile.

It may be possible to learn the English sentence without being messy -- although the experience of our major writers makes that seem unlikely -- but for sure it's not going to happen unless a kid gets a chance to build sentences with his own two hands.

This is a program in sentence building -- with kids' hands as well as heads.

This is a serious proposal that kids build a sentence a day beginning with the basic blueprint patterns of the language. Manipulating words from the word caches into sentences of one's own making, following sentence patterns, will give visual illustration to the idea that language is structure. It will also involve the student in working out structural problems, from modifier placement and verb form to punctuation and spelling.

The word-cache plus model-sentence activity will facilitate the drafting process by offering models for the variety of ways in which an idea can be expressed, and by showing the effects of sentence-form on meaning.

By using correct models and the student's own capacity for sentence-production, we teach by positive example rather than by the find-the-mistake-and-correct-it method. The latter method never answers the question, why did the kid make the error in the first place?

What we ought to have right here is a stack of printed basic sentence pattern models for each teacher to hang on the classroom walls. But there's only so much you can do in one summer so we don't -- yet. (Anyone want to help?)

Basically, the plan works like this: Consult the basic pattern list included on the following pages, and note the dotted lines around each pattern. These lines indicate how a teacher might write the sentences with felt pen on tagboard and mount them on the wall. Place the model sentences around the classroom. Students should see them.

NEW DIRECTIONS IN ENGLISH

Book 1

Pre-Sentence Experiences:	Reference Pages:
1. Speakers of all languages describe their experiences	3, 8-10, 12, 14-15, 66, 75
2. Speakers of English experience natural objects and words in parts and divisions ("things" separated from "actions")	2, 19, 54-55, 60-61
3. Speakers of English give names to things	6-7, 11, 48-51, 63
4. Speakers of English give names to actions	4-5, 16-18, 21-25, 67
5. Speakers of English interchange names flexibly; a noun is a verb is a noun	52-53, 58-59

(Development of a sense of the sentence begins with imaginative experiences in the first and second grade books. It is not impossible but is certainly an uphill struggle for a child who has not had these experiences to develop sentence sense.)

NEW DIRECTIONS IN ENGLISH

Book 2

Pre-Sentence Experiences:	Reference Pages:
1. Speakers of English see comparisons in their descriptions of things and actions	2 - 3, 5-7, 13, 15-21, 76
2. Speakers of English describe natural objects and words as if they had parts and divisions	8, 36, 78, 86, 91
3. Speakers of English name things in terms of membership classes	29 - 30, 37
4. Speakers of English name actions in terms of membership classes	33-35, 38 - 39
5. Speakers of English must live with both the problems and the enrichment caused by their flexible use of language	11, 31, 37, 53, 75, 79-81
6. Speakers of English use word parts to show number and time.	82-85, 87- 88
7. Speakers of English use start and stop signals to mark written sentences	92-95, 97-101
8. Speakers of English use sentence patterns that can be expanded and transformed	90, 96

Standard Sentence Pattern:	
Noun Part + Verb Part	89- 90

Book 3

Standard Sentence Pattern:

Sentence = Noun Part + Verb Part	155

Book 4

Standard Sentence Pattern:

Sentence = Noun Part + Verb Part	63

Book 5

Basic Sentence Patterns:

Pattern 1	S = N + V	179
Pattern 2	S = N + V + DO	182
Pattern 3A	S = N + LV + C-n	185
Pattern 3B	S = N + LV + C-adj	185
Pattern 3C	S = N + LV + C-adv	185

Book 6

Pattern 2A	S = N + V + IO + DO	159

Book 7

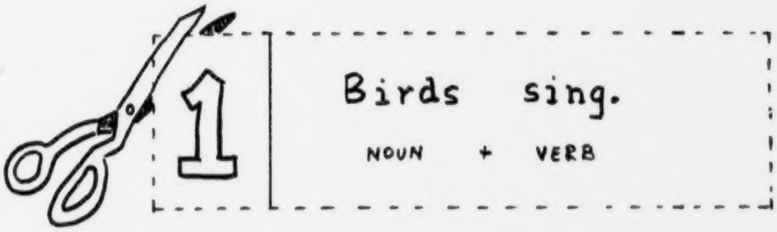
Pattern 2B	S = N + V + DO + OC	207

Book 8

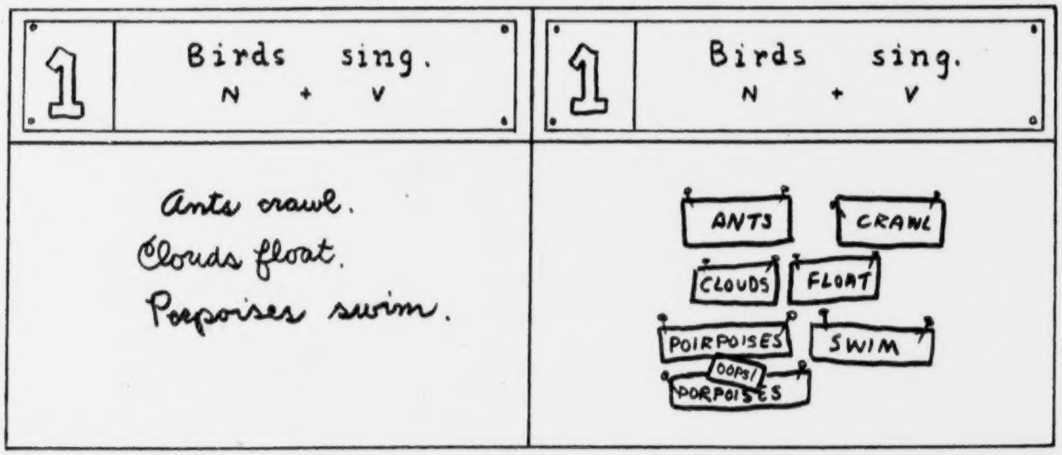
Review of All Above	124 - 125, 314-316

Activities for Generating Basic Sentences

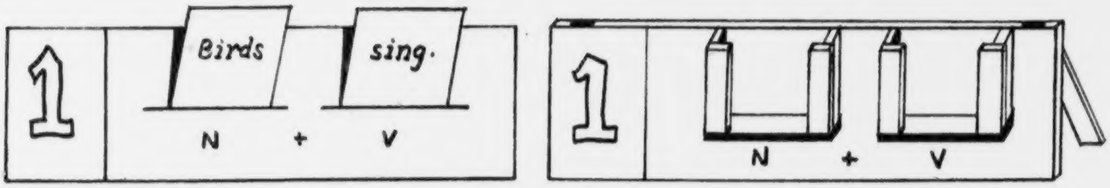
The first activity is for the teacher, or the teacher and students together, to produce models of the basic sentence patterns for use on the wall or table. They could look like this, made of tagboard and printed with felt pen, perhaps in colors:


1
Birds sing.
NOUN + VERB

But it would be helpful if the models can be displayed just above the blackboard or bulletin board so that students may write or post their own sentence directly below:


1
Birds sing.
N + V
1
Birds sing.
N + V
Ants crawl.
Clouds float.
Porpoises swim.
ANTS
CRAWL
CLOUDS
FLOAT
POIRPOISES
SWIM
OOPS!
PORPOISES

An alternative arrangement is to make the models with slots or holders to contain the sentence parts:


1
Birds
sing.
N + V
1
N + V

Once you have decided on a method of construction, here are the basic pattern models for which you may need cards, depending on what grade you teach:

PATTERN 1:	Birds sing. N + V
PATTERN 2:	Birds make melody. N + V + DO
PATTERN 2A:	Chickens give farmers eggs. N + V + IO + DO
PATTERN 2B:	Cats consider mice tasty. N + V + DO + OC
PATTERN 3A:	Kangaroos are marsupials. N + LV + N
PATTERN 3B:	Pandas are furry. N + LV + ADJ
PATTERN 3C:	Winter is here. N + LV + ADV

Note: Before you race off to make these models, check the pattern expansion exercises in the editing section.

Further Activities

MAKING YOUR OWN: A class may develop its own series of sentence models from words and ideas they like better than the ones provided.

* * *

LIVING SENTENCES: Print some nouns and verbs from the class word cache on extra large cards and distribute them in random order to students standing in a row who will hold them up in the front of themselves. The students will need to rearrange themselves in order to form a sentence. (This never fails to remind one of the Christmas pageant which was supposed to begin with five children marching on stage, each holding a card with a letter to spell, H - E - L - L - O, and then the boy with the 'O' got on the wrong end!)

* * *

SENTENCE NOTEBOOKS: Students can use their own word cache to form sentences according to the model patterns. These can be kept in a notebook. Occasionally students can get together to form stories from sentences collected in their notebooks.

* * *

ACTIVITIES WITH WALL MODELS: The teacher introduces a specific model and asks students to generate their own version from the word caches. This can readily be tied to recent reading, field trips, discussions or interests.

* * *

FROM READING: The students are working on a specific story or discussion. The teacher introduces a sentence model incidental to the main task of understanding the story or event, but helping that purpose by affording a structure in which students may put forth their ideas. Amazing things will happen if half the room states their idea in Pattern 2 but the other half uses Pattern 3.

* * *

TROUBLE-SHOOTING: Students having specific difficulties with sentence structure and punctuation are directed to the models and the word caches, and helped to generate sentences which confront and work out the problems.

* * *

Word Drafting Supplement

to

NEW DIRECTIONS IN ENGLISH

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NOUNS

Fill in the blanks with interesting nouns from your word cache.

EXAMPLE: The shrewd detective solved a complicated case.

1. The powerful _________ repaired the leaky _________.
2. The busy _________ gabbed for long hours.
3. The fast elevator left my weak _________ on the first floor.
4. Our crazy cat gobbled up the meek _________.
5. The sad driver stepped from the smashed _________.
6. The gleeful baby banged on the interesting _________.
7. The vacationing family drove across the deserted _________.
8. The unhappy schoolboy growled about the wet _________.
9. I held my throbbing _________ after I dropped the heavy _________.
10. The snoopy _________ searched for some sloppy _________.

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PAGE 36
VERBS #1

NEW DIRECTIONS IN ENGLISH

On the line under each sentence, write five words that can fill each of the blanks in the sentence. Check your word cache for possible answers.

1. Gradually the snow ____________________.

____

2. The general ____________________ all day.

____

3. She ____________________ the gum that was on the table.

____

4. Ray ____________________ the car.

____

5. The students ____________________ to the classroom.

____

6. Sap ____________________ from the tree.

____

7. The object ____________________ terrible!

____

8. Birds ____________________.

____

9. Phil ____________________ up the mountain.

____

10. Sue ____________________ the football.

____

Extra copies of any page in this notebook are available in classroom quantity from the coordinator.

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BOOK 4
PAGE 39
ADJECTIVES #1

NEW DIRECTIONS IN ENGLISH

From the word cache below, choose words which sensibly complete the following sentences. Use each word only once. There are more words in the list than you will need.

1. The __________________, __________________ dog leaped into the air.
2. Little Jimmy was unhappy about his __________________ record.
3. The __________________ rabbit stood by quietly.
4. The __________________ duckling waddled into the __________________ pond.
5. The __________________ door startled us as we walked slowly through the __________________ house.
6. The __________________ boy walked across the __________________ lawn.
7. The __________________ apple was placed on the __________________ table.
8. That carpenter is a __________________ worker.
9. The __________________ gentleman bought us __________________ milkshakes.
10. As a safety patrolman you should be extremely __________________.

funny
yellow
fast
good
awful
full
grassy
clean
beautiful
hot
creaking

wet
bright
ugly
broken
delicious
thumping
smelly
dangerous
twelve
wrecked
tiny

ordinary
sorrowful
violent
advancing
skillful
wealthy
dreary
cute
cautious
cool
brown
nervous

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PAGE 39
ADJECTIVES #2

Complete the sentences by filling in the blanks with adjectives.

1. The ____________________ pupil was congratulated by the ____________________ teacher.

2. The ____________________ car performed poorly on the trip.

3. The ____________________ coach was happy to work with the ____________________ quarterback.

4. The ____________________ bike stood near the ____________________ building.

5. The ____________________ bus took forever to reach the city.

6. ____________________ boats drifted slowly past the dock.

7. He popped his ____________________ buttons when he tried on the ____________________ uniform.

8. The ____________________ horse trotted slowly along the ____________________ path.

9. The test was extremely ____________________.

10. Our ____________________ puppy tripped over the hose on the lawn.

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PAGE 47
VERBS #2

NEW DIRECTIONS IN ENGLISH

Use each word cache below to make a sentence, supplying your own verb or verbs to create the action. Underline all your verbs. Add whatever words are necessary to make your sentence sensible.

EXAMPLE: prey, anteater, busily, hungry, unlucky

Possible sentence: The hungry anteater busily hunted its unlucky prey.

1. allowance, quickly, generous, boy, Dad

___

2. drum, cool, noisily, daily, guy

___

3. enormous, fiercely, gorilla, target

___

4. popcorn, pool, accidentally, Bill

___

5. napkin, naughty, gleefully, messy

___

6. rhinoceros, river, rambling, carelessly, shallow

___

7. race, sprinter, good, speedy

___

8. wind, tent, ground, howling

___

9. landlord, greedily, sneering

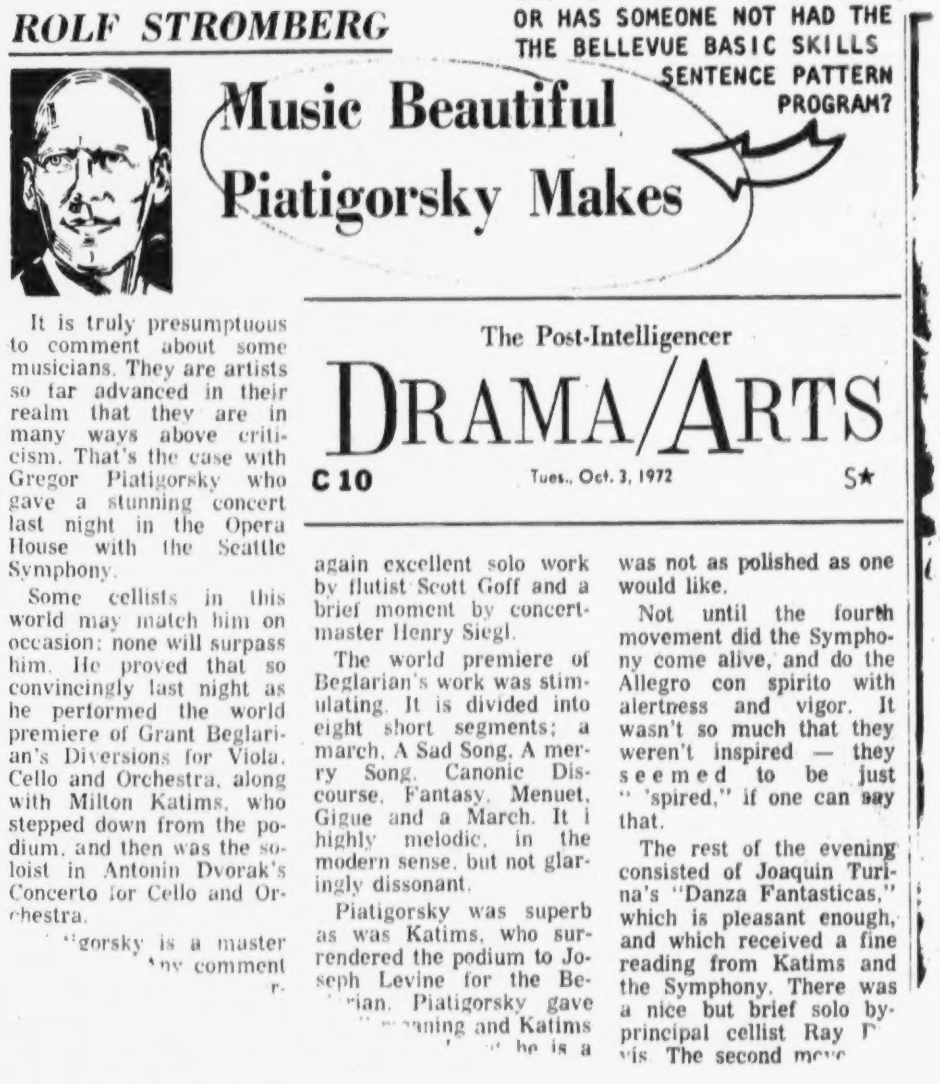
___

10. glue, gloves, Tom, fuzzy, foolishly, sleepy

___

A REMINDER: Check again the word cache activities, many of which can be combined with sentence pattern activities.

* * *



ROLF STROMBERG

Music Beautiful
Piatigorsky Makes

The Post-Intelligencer

DRAMA/ARTS

C 10 Tues., Oct. 3, 1972 S★

It is truly presumptuous to comment about some musicians. They are artists so far advanced in their realm that they are in many ways above criticism. That's the case with Gregor Piatigorsky who gave a stunning concert last night in the Opera House with the Seattle Symphony.

Some cellists in this world may match him on occasion: none will surpass him. He proved that so convincingly last night as he performed the world premiere of Grant Beglarian's Diversions for Viola, Cello and Orchestra, along with Milton Katims, who stepped down from the podium, and then was the soloist in Antonin Dvorak's Concerto for Cello and Orchestra.

gorsky is a master

ny comment

again excellent solo work by flutist Scott Goff and a brief moment by concertmaster Henry Siegl.

The world premiere of Beglarian's work was stimulating. It is divided into eight short segments; a march, A Sad Song, A merry Song, Canonic Discourse, Fantasy, Menuet, Gigue and a March. It i highly melodic, in the modern sense, but not glaringly dissonant.

Piatigorsky was superb as was Katims, who surrendered the podium to Joseph Levine for the Be- rian. Piatigorsky gave aning and Katims he is a

was not as polished as one would like.

Not until the fourth movement did the Symphony come alive, and do the Allegro con spirito with alertness and vigor. It wasn't so much that they weren't inspired — they seemed to be just " 'spired," if one can say that.

The rest of the evening consisted of Joaquin Turina's "Danza Fantasticas," which is pleasant enough, and which received a fine reading from Katims and the Symphony. There was a nice but brief solo by principal cellist Ray vis. The second

WAS THIS A PRINTER'S ERROR,
OR HAS SOMEONE NOT HAD THE
THE BELLEVUE BASIC SKILLS
SENTENCE PATTERN
PROGRAM?

PART ONE: DRAFTING SKILLS

Questions That Form Ideas

Have you ever seen a student whose head was not spilling over with ideas and chatter -- until he picks up a pencil? Have you ever seen a student who, given an assignment, grinds out a sentence and a half, then collapses from sheer intellectual exhaustion with "Can't think of anything more to say"?

Contrary to what might seem obvious from the example above, lack of ideas is not a major problem in kid's writing. Kids don't need stimulation or motivation for more ideas. What kids -- and everybody -- need is help with the ideas they have.

People need some means of shaping, carving, rolling, turning, testing ideas that are within them, but unexpressed; that is, not pressed out.

Perhaps the most basic skill in pressing out ideas and maintaining the momentum of continuing to think about a topic is the basic skill of question-asking. Using for an example one of the dullest assignments imagineable -- "Write about courage" -- the examples that follow illustrate how even a dull, unformed idea can be quickened, and thinking energy sustained, through the use of question-asking.

The ability to ask the questions that follow, suggested by Prentice-Hall's Thinking and Writing, An Inductive Program in Composition (1969) should be part of every student's repertoire of basic drafting skills:

Note:

As with every other page in this publication, indeed in the entire notebook, extra copies in class quantity are available from the coordinator.

QUESTIONS ABOUT...

1. Action, mental or physical movement
   WHAT MOVEMENTS DO YOU ASSOCIATE WITH THE ACT OF COURAGE? WHAT THOUGHTS?

2. Agreement, concord
   WITH WHAT THINGS IS COURAGE IN AGREEMENT? WITH WHAT DOES IT GO?

3. Appearance, the external image
   WHAT DOES COURAGE LOOK LIKE? A PERSON WHO HAS IT?

4. Association, a logical physical or mental connection
   WITH WHAT THINGS DO YOU CONNECT COURAGE?

5. Attribute, that which is characteristic of a person or thing
   WHAT ARE THE CHARACTERISTICS OF COURAGE?

6. Cause, that which brings about a result
   WHAT MAKES COURAGE HAPPEN? WHAT THINGS DOES COURAGE MAKE HAPPEN?

7. Change, an alteration
   WHAT THINGS DOES COURAGE EASILY CHANGE INTO? UP TO WHAT POINT IS IT STILL COURAGE? WHAT CHANGES DOES COURAGE MAKE HAPPEN?

8. Character, an individual portrayed in a story
   WHAT CHARACTERS CAN YOU THINK OF WHO HAVE HAD COURAGE?

9. Chronology, an arrangement based upon the criterion of time
   WHAT COMES BEFORE COURAGE? AFTER?

10. Classification, the grouping of objects, facts, or events in accordance with established criteria
    IN WHAT CLASSIFICATION SYSTEM DO YOU PLACE COURAGE? WHERE?

11. Comparison, an examination which reveals likenesses or differences
    WHAT IS COURAGE LIKE? UNLIKE?

12. Conclusion, an outcome
    WHAT ARE SOME LIKELY OUTCOMES OF COURAGE OR COURAGEOUS ACTION?

13. Context, the words appearing before or after another word or phrase which help establish the intended meaning
    WHAT WORDS ARE LIKELY TO APPEAR JUST BEFORE OR AFTER COURAGE IN A STORY?

14. Correspondence, a matching of item with item, or a matching of items in one series with items in another series
    WITH THE WORD "COURAGE" APPEARING IN A LIST OF GOOD THINGS, WHAT WORD WOULD IT BE ACROSS FROM IN A LIST OF BAD THINGS? IF "COURAGE" APPEARED IN A LIST OF BAD THINGS, WHAT WORD WOULD IT BE ACROSS FROM IN THE LIST OF GOOD THINGS?

15. Criterion, a standard by which something may be measured or judged
    WHAT STANDARDS CAN YOU APPLY TO AN ACTION TO TELL WHETHER IT IS "COURAGE"?

16. Definition, an explanation which describes and sets limits on the meaning of objects, words, or statements
WHAT IS THE MEANING OF COURAGE? HOW FAR DOES IT GO? WHERE DOES IT STOP?

17. Description, a report which conveys an image of what has been experienced or imagined
DESCRIBE A TIME YOU HAVE EXPERIENCED COURAGE IN YOURSELF OR SOMEONE ELSE

18. Detail, a fine point
WHAT ARE THE FINE POINTS OF COURAGE, THINGS NOT EVERYONE NOTICES?

19. Direction, a point in space, an instruction
WHERE DOES COURAGE SEEM HEADED; WHERE IS A PERSON GOING WHO HAS IT? HOW WOULD YOU TELL SOMEONE HOW TO BE COURAGEOUS, HOW TO GET COURAGE?

20. Effect, a result
WHAT RESULTS DOES COURAGE HAVE UPON THE PERSON WHO HAS IT? ON OTHERS?

21. Entity, that which exists as a distinct unit
IS COURAGE A THING? IS THERE SUCH A THING AS COURAGE OR ONLY COURAGEOUS PEOPLE?

22. Event, an incident
DESCRIBE SOMETHING THAT HAPPENED IN WHICH COURAGE WAS EVIDENT

23. Evidence, that which is used in an attempt to prove something
IMAGINE AN ACT YOU THINK IS COURAGEOUS, THEN LIST ITEMS OF EVIDENCE THAT WHAT YOU SAW WAS, IN FACT, COURAGE

24. Exaggeration, the act of going beyond the truth
WRITE A DESCRIPTION OF A PERSON SAVING A CHILD FROM A BURNING BUILDING, AT FIRST COURAGEOUS, THEN EXAGGERATED. WHAT DOES THE COURAGE BECOME?

25. Experience, an involvement that produces an effect
DESCRIBE AN INCIDENT INVOLVING COURAGE, GIVING ENOUGH DETAILS OF THE ACTION SO THAT THE READER ACTUALLY BEGINS TO FEEL WHAT IT MUST HAVE BEEN LIKE

26. Explanation, that which tells about a particular state in relation to the factors that brought it about.
IMAGINE A STORY IN WHICH CHAPTER THREE SHOWS A COURAGEOUS ACT. NOW WRITE THE PART OF CHAPTER ONE WHICH SHOWS HOW THIS COURAGE WAS DEVELOPED IN THE HERO'S CHILDHOOD

27. Form, an external framework
IN WHAT ORDER OF EVENTS DO YOU THINK OF COURAGE HAPPENING? IF YOU MAKE A PICTURE OF COURAGE, WHAT SHAPE DO YOU SEE FOR IT?

28. Function, a natural or assigned action which is in accord with the intrinsic make-up of a person or thing
OF ALL THE THINGS THAT MIGHT HAPPEN IN A COURAGEOUS ACTION, WHICH ACTIONS BELONG SPECIFICALLY TO THE ACT OF COURAGE?

29. Generalization, a principle derived from particulars
FROM ALL THE FACTS YOU HAVE BEEN ABLE TO IDENTIFY ABOUT COURAGE, WHAT CONCLUSION COULD YOU DRAW ABOUT WHEN IT IS LIKELY TO HAPPEN? TO WHOM? UNDER WHAT CIRCUMSTANCES?

30. Goal, an aim
WHAT IS COURAGE AN ATTEMPT TO REACH FOR?

31. Hypothesis, a reasoned explanation, subject to verification, of what has happened or will happen
UNDER WHAT CIRCUMSTANCES WOULD YOU EXPECT TO WITNESS THE NEXT ACT OF COURAGE? HOW WOULD YOU ACCOUNT FOR THE DEVELOPMENT OF COURAGE IN THE HUMAN RACE?

32. Identification, the act of making something distinct through its name, function, or attributes
HOW CAN YOU TELL COURAGE FROM BRAVERY? FROM COWARDICE?

33. Imagery, mental impressions suggested through figurative language
WHAT WOULD BE A GOOD SYMBOL FOR COURAGE?

34. Inference, judgment based on information, knowledge, or belief
WHAT WOULD YOU JUDGE TO BE THE MAIN REASONS FOR A PERSON'S HAVING COURAGE?

35. Interpretation, the adding of one's view to another's view or set of views
DOES LORD JIM POSSESS COURAGE?

36. Key Concepts, basic ideas that control reasoning within a subject area
WHEN A PERSON IS ENGAGED IN AN ACT OF COURAGE, WHAT SEEMS TO BE HIS THINKING PROCESS? WHAT THOUGHTS OVERCOME HIS FEAR?

37. Meaning, the relationship in the mind of the speaker or writer and in the mind of the hearer or reader between the symbol and the idea it calls up
DOES HUCKLEBERRY FINN SHOW COURAGE WHEN HE BEFRIENDS JIM?

38. Membership, the state of belonging to or being included in a group
WITH WHAT OTHER PERSONAL CHARACTERISTICS DO YOU INCLUDE COURAGE? WHAT ARE THE SET OF ACTIONS OR THOUGHTS THAT COLLECTIVELY ARE CALLED COURAGE?

39. Modification, the act of changing to a limited degree
CAN YOU THINK OF ANYONE WHO HAS GROWN IN COURAGE? CAN COURAGE BE SOMETHING THAT YOU CAN HAVE MORE OR LESS OF? WHAT IS A LITTLE COURAGE?

40. Motive, need or desire that results in action
ARE THERE REASONS THAT COULD MAKE A PERSON BE COURAGEOUS ONE TIME AND NOT ANOTHER TIME?

41. Name, a word or group of words by which something can be identified
FROM WHAT LANGUAGE IS THE WORD COURAGEOUS? WHAT DID IT MEAN ORIGINALLY?

42. Narration, a linked succession of happenings or ideas
TELL A LITTLE STORY TO ILLUSTRATE COURAGE

43. Negation, denial, opposition, or nullification
MAKE A LITTLE PRESENTATION TO SHOW THAT THERE IS NO SUCH THING AS COURAGE: THERE ARE ONLY PEOPLE WHO WANT SOMETHING VERY BADLY

44. Observation, the act of seeing or being aware of objects or situations
THINK OF THE LAST TIME YOU WITNESSED COURAGE AND MAKE A LIST OF EVERYTHING YOU CAN REMEMBER ABOUT IT

45. Object, something tangible
LOOK AROUND THE ROOM; COULD ANYTHING IN THE ROOM BE USED BY A PERSON IN AN ACT OF COURAGE? COULD COURAGE ITSELF BE SOMETHING PHYSICAL; THAT IS, CERTAIN NERVE IMPULSES OR BRAIN CHEMISTRY?

46. Opinion, a personal or group viewpoint
WHAT IS YOUR OPINION OF THE VALUE OF COURAGE IN OUR SOCIETY? WHAT DO PEOPLE IN YOUR DISCUSSION GROUP THINK?

47. Order, a systematic arrangement
MAKE A SERIES OF THREE-PICTURE CARTOONS IN WHICH THE ORDER OF PICTURES IN EACH IS 1) CHALLENGE, 2) DECISION, 3) COURAGE

48. Organization, the act of arranging items to function interdependently according to a specific purpose
PLAN A LIST OF CHARACTERS FOR A PLAY THAT WILL ILLUSTRATE COURAGE; DECIDE THE ORDER OF THEIR APPEARANCE AND WHEN EACH WILL BE ON STAGE WITH ANOTHER

49. Part-Whole, the relationship between a member and the total
DISCUSS THE SHOT HEARD ROUND THE WORLD AS PART OF A LARGER SOMETHING WITHIN THE COUNTRY; DESCRIBE THE SOMETHING WITHIN THE COUNTRY AS PART OF A LARGER SOMETHING WITHIN THE WORLD

50. Pattern, a form established by recurrence
DO YOU SEE ANY PATTERN IN VARIOUS ACTS OF COURAGE; IS THERE SOMETHING COMMON TO THEM ALL?

51. Place, a specific location
IN ANY ACT OF COURAGE YOU CAN RECALL, WHAT DID THE PLACE WHERE IT OCCURRED HAVE TO DO WITH IT?

52. Point of View, a physical, logical, or emotional position from which something is viewed
DESCRIBE AN ACTION WHICH ONE OBSERVER WOULD CALL COURAGEOUS BUT ANOTHER OBSERVER WOULD CALL SELFISH; WHAT ACCOUNTS FOR THE DIFFERENCES IN PERCEPTION?

53. Predication, the act of assigning actions, states, or qualities used as complements
PRINT THE WORD COURAGE ON A CARD; EXPERIMENT WITH PLACING VARIOUS VERB-CARDS AFTER IT. TRY "IS," "MIGHT BE," "SHOULD BE," "ATTEMPTS," "OCCURS"

54. Preference, principle of favoring some over others
MAKE A LIST OF FIVE DESIRABLE PERSONAL CHARACTERISTICS INCLUDING COURAGE; CHOOSE THREE THAT YOU WOULD MOST WANT FOR YOURSELF

55. Priority, the order of selection or placement according to importance
MAKE A LIST OF CHARACTERISTICS YOU MOST WANT A PERSON TO HAVE WHO WILL SHARE A DESERT ISLAND WITH YOU; CHANGE THE SITUATION TO A PLANE CRASH

56. Procedure, a series of actions directed toward an end
WRITE A MILITARY MANUAL LIST OF PROCEDURES FOR DEVELOPING COURAGE IN NEW RECRUITS; WHAT SHOULD BE DONE WITH SUCH A LIST? WHAT PROCEDURE WOULD DOING THAT TO THE LIST BE PART OF?

57. Quality, an attribute
THE QUALITY OF MERCY IS NOT STRAINED; WHAT WOULD YOU SAY ABOUT THE QUALITY OF COURAGE?

58. Reason, stated cause for opinion or action
NAME ONE GOOD REASON WHY I SHOULD HAVE COURAGE

59. Recall, the act of bringing back something through memory
HOW MANY ACTS OF COURAGE CAN YOU REMEMBER FROM REAL LIFE COMPARED WITH THE NUMBER YOU CAN REMEMBER FROM READING? FROM TELEVISION?

60. Reference, person or work consulted for information or recommendation
WHAT WOULD YOU FIND IF YOU LOOKED IN THE LIBRARY FOR READINGS ABOUT COURAGE? OF THE SOURCES YOU MIGHT LOCATE, WHICH WOULD BE MOST AUTHORITATIVE?

61. Relationship, a physical or mental association
WRITE THE WORD COURAGE ON A CARD. ALONGSIDE THAT CARD PLACE CARDS WITH NAMES OF PEOPLE, OF LITERARY CHARACTERS, OF PLACES, OF MOVIES. STATE WHAT COMES INTO YOUR HEAD AS YOU PLACE EACH NEW CARD ALONGSIDE THE COURAGE CARD. NOW TAKE AWAY THE COURAGE CARD AND TRY TO ARRANGE THE OTHER CARDS WITH EACH OTHER AND TELL YOURSELF WHY YOU'RE PUTTING THEM THAT WAY

62. Reply, a written or oral response
WRITE A LETTER TO THE COWARDLY LION ANSWERING HIS QUESTION, WHERE CAN I FIND COURAGE?

63. Rules, guides for procedure
WRITE A BOOK OF RULES FOR PLAYING THE GAME, COURAGE

64. Sequence, a consecutive arrangement
PLAN AN OUTLINE FOR A SCHOOL ASSEMBLY HONORING DR. MARTIN LUTHER KING

65. Seriation, the placement of an item in a sequence according to its relationship to other members of the sequence
FOR THE ASSEMBLY IN #64, JUSTIFY TO THE PLANNING COMMITTEE WHY THE READING OF I HAVE A DREAM SHOULD OCCUR WHERE YOU THINK IT SHOULD

66. Setting, a time and place for activity
FOR THE PLAY IN #48, WHERE SHOULD THE ACTION HAPPEN? IN WHAT YEAR?

67. Simile, a figurative comparison using like or as
BEGIN A STATEMENT WITH COURAGE IS LIKE . . . . COMPLETE THE STATEMENT IN TURN WITH THINGS THAT CAN BE PERCEIVED BY THE FIVE SENSES

68. Symbol, something that stands for something else
YOU HAVE JUST BEEN APPOINTED PRESIDENT OF A COMPANY MARKETING A NEW GASOLINE CALLED COURAGE. DECIDE WHAT ANIMAL, FIGURE, OR OTHER SIGN WILL REPRESENT YOUR COMPANY IN ADVERTISING

69. Synonym, a word having a meaning similar to that of another word
LIST WORDS THAT MEAN ABOUT THE SAME AS COURAGE; RANK THEM 1-2-3-ETC. FOR HOW CLOSE THEY COME TO MEANING EXACTLY THE SAME THING AS COURAGE

70. System, a set procedure; a combination of related parts that forms an integral whole
TELL WHY COURAGE CAN NEVER BE PART OF A SYSTEM

71. Time, a period in which a narrative occurs
NAME TIMES IN WHICH WRITERS HAVE DEVELOPED GREAT THEMES OF COURAGE; IS THIS ONE OF THOSE TIMES?

72. Transition, the process of linking one point to another; that which does the linking
PUT A CARD WITH THE WORD COURAGE ON THE WALL; WAY OVER TO THE LEFT PUT A CARD WITH DISINTEREST; WAY OVER TO THE RIGHT PUT A CARD WITH COWARDICE. NOW TRY TO MAKE NEW CARDS THAT WILL LEAD INTO AND TIE ALL THE CARDS TOGETHER. (IF THE FLANKER CARDS AREN'T YOUR IDEA OF EXTREMES, MAKE YOUR OWN.)

Some Suggestions for Using the Previous List

You could, of course, give the kids one a day like vitamins. But you could also develop skill with the items on the list through:

1. Reading	Students identify for their word caches an important word or two from their reading, then group themselves on the relatedness or similarities of their selected words. Each group then runs their word through the list for interesting ways to discuss what they have read.
2. Conferencing	Teacher meets with student who has momentarily lost momentum and, using items from the list, inquires, "Have you thought about this?"
3. Outlining	List is posted on wall and student throws five darts at it. Resulting five items form preliminary topics just to get drafting started.
4. Giant Collage	Begin a gigantic wall hanging in which each work of literature the class reads is represented by a collage depicting one of the list-questions. A visual record of the year's reading results, which ought to be fun in itself.

PART ONE: DRAFTING SKILLS

Principles of Creativity

In an article called "Structure of Intellect" appearing in the *Psychological Bulletin* (53, 1956, pp. 267-293) J. P. Guilford suggested that the operations of the creative mind are not particularly mysterious. According to Guilford, creativity is largely the manifesting--which anyone can do--of six basic principles. Teachers who remember Dr. Flora Fennimore's year-long in-service course in the Bellevue English Program during 1971-72 will perhaps recall Dr. Fennimore's application of Guilford's ideas with Bellevue children.

Even though this may be too brief to be of much help, we reprint Guilford's six principles here as leads for ideas in the drafting stage:

Capacity To Be Disturbed	What's wrong here? What's missing? Where are the gaps?
Fluency	How many things can I use this for? What comes next?
Divergence	How can I add to this? What can I substitute for this? How can I think of this in a different dimension? How can I combine this in a different way? How many purposes can I use this for? What can I put this next to? What new situation can I put this in?
Analysis	How can I take this apart in a different way? How can I spread the pieces into new groupings?
Synthesis	How can I put this together in a new way? How can I recombine these pieces?
Redefinition	How can I make something else out of this? How can I compare this to something else?

Other ideas for creative drafting activities can be found in:

Don Fabun, *You and Creativity*, Glencoe Press, 1969

8701 Wilshire Boulevard
Beverly Hills, CA 90211

Making It Strange 1, 2, 3, 4, Harper Row, 1968

PART ONE: DRAFTING SKILLS

Questions That Extend Ideas

SECTION 1: CONCRETE-SPECIFIC

Perceiving the qualities of specific things and specific events

OVERVIEW:
1. Questioning the senses
2. Drafting descriptions and narratives
3. Writing dialogues
4. Exploring imagery and concrete language
5. Exploring one's perceptions
6. Drafting from a point of view
7. Exploring one's emotional responses
8. Meditating

PAGES IN NEW DIRECTIONS IN ENGLISH:

Book 4	1-6 197-203 203-209 212-215 240-245 276-281
Book 5	2-13 214-229
Book 6	1-12 250-253 257-262 263-270 327-331 346-352 353-360
Book 7	1-43 353-359 389-396 397-463
Book 8	2-10 95-107 131-151 249 413-421

Questioning the Senses:

(from Herum and Cummings: Plans, Drafts, and Revisions)

Seeing It

What position is it in?
How far is it from you? How far is it from the central figure of the scene? In what direction? What is beside it? above it? below it? in front of it? behind it?

What shape is it?
Is it mostly angles, or is it mostly curves? Are there many small angles or curves, or are there just a few large ones? Is it flat, or does it give a sense of depth? What else is that shape?

What size is it?
Is it large or small compared with you? Is it large or small compared with the central figure of the scene? What else is that size?

What color is it?
Which color seems to dominate? Do the colors contrast sharply, or do they merge? Are they bright, or are they shadowed? Where is the light coming from? What sort of light is it? What else is that color?

Is it moving?

If so, is all of it moving, or just certain parts? Is the movement abrupt? rapid? slow? fluttering? fluid? What else moves like that?

Smelling It

Is there just one smell, or are there many? How strong is the dominant smell? Does it smell like flowers? Is it like fruit? like spice? Is it a burned smell? a resinous smell? putrid? How would you characterize the background smells? What else smells of this scene?

Tasting It

If you tasted the thing, would it be sweet? Would it be salty? sour? bitter? How strong would the taste be? Would it be mixed? What else tastes that way?

Hearing It

Is there sound in the scene? Is there just one sound, or are there many? What sort of sound is dominant? Is it like music, or is it like noise? Is it rhythmic or random? Is it soft or loud? Is it high in pitch or low? Is it constant or changing? If there is any background sound, what sort of sound is it? What else sounds like the sounds of this scene?

Touching It

If you touched it, would it be cold or warm? Would it be wet or dry? Would it feel oily? Would it feel slick but not oily? How soft would it be? How hard? Would it be smooth, or would it be rough? Would the surface flake? Would it scratch? Would it respond? What else feels like that?

Drafting Activities:

Draft descriptions of objects in terms of the five senses.

Sit quietly and close your eyes. Listen. Concentrate on the loudest sounds and describe them to yourself. Try to describe the sounds without identifying their source. Then push the loudest sounds into the background and focus your attention on softer sounds. Describe them. Then try to push all of the sounds into your background and try to focus on the weakest sounds you can hear. Foreground them and describe them.

Do the same with sights.

Do the same with smells.

Do the same with touch. Concentrate on the touch of the chair on your bottom.

Concentrate on the touch of the floor on the bottoms of your feet. Concentrate on the touch of the air on your face. Selectively concentrate on different touches and put all other sensations into the background.

Have different students go into the same experience with different senses open or blocked. Compare their differing perceptions of the experience.

If all men were born sightless, what effect would it have on our language? Notice the visual metaphors in our speech: "I see your point," "I'm looking for a new friend," "You're a sight for sore eyes."

Ants' antennae seem to combine a sense of smell and a sense of touch (synesthesia). So they smell shapes and feel smells. What would the odor of lemons feel like if you were an ant? What would a round shape smell like?

Observe two friends talking. Ignore what they say. Concentrate on what they do with their body language. Describe it.

Consult: Birdwhistell, Kinesics and Context or Fast, Body Language.

Draft a narrative description of a process or continuing event, concentrating on exactly what happens. From literature, draft descriptions of scenes, events, and characters based on the imagery and other sensory information.

Set up a scene - autobiographical, historical, fictional, imaginative -
Describe it from the point of view of character #1
Describe it from the point of view of character #2
Describe it from the point of view of character #3

Write a dialogue in which character #1 and character #2 discuss their perceptions of the scene.

Exploring One's Perceptions:

What things are easy to understand?

What kind of things are hard to understand?

What makes it difficult?

Does your perception change when you are ill?

What changes in your environment cause your perceptions to be sharper? restricted? broadened?

What images come to mind when you think about holidays, dates, a new bicycle, a favorite uncle?

Does the way a person talks evoke certain images of how he might look? Example: a radio disc-jockey.

Drafting Activities:

Describe a specific object by comparing it with another specific object: A vase shaped like an egg, a block of wood about as big as a goose, a towel folded like a napkin.

Have the children close their eyes. Then make a series of sounds with classroom objects. Let them write about their perception of the sounds.

Place objects in a large box. Each object should have a unique feature, size, texture, shape. Then let the children feel the objects without looking. They may then draft their responses to the way the objects appealed to their other senses.

Take a field trip to the waterfront. Explain that the purpose of the trip is to explore the smells and shapes of the waterfront setting. Write about the visit.

Have the kids make a tape recording of a short story they have read. The tape will include sounds but not dialogue. Then listen and identify the part of the story the sounds suggest.

Have children role play situations without dialogue. Ask the rest of the class to imagine what the situation was all about.

Show slides of a series of events (news events, historical pictures that have common themes) and ask students to draft ideas about the way they perceive the events.

Invite students to make photo essays. Ask them to select a series of pictures that will depict an overall theme, then encourage them to arrange the pictures in such a way that the rest of the class can perceive what the central theme of the essay might be.

Examine the imagery of body language. Take different pictures of people cut out of a magazine, show them to the children, and ask them to imagine what each pose means.

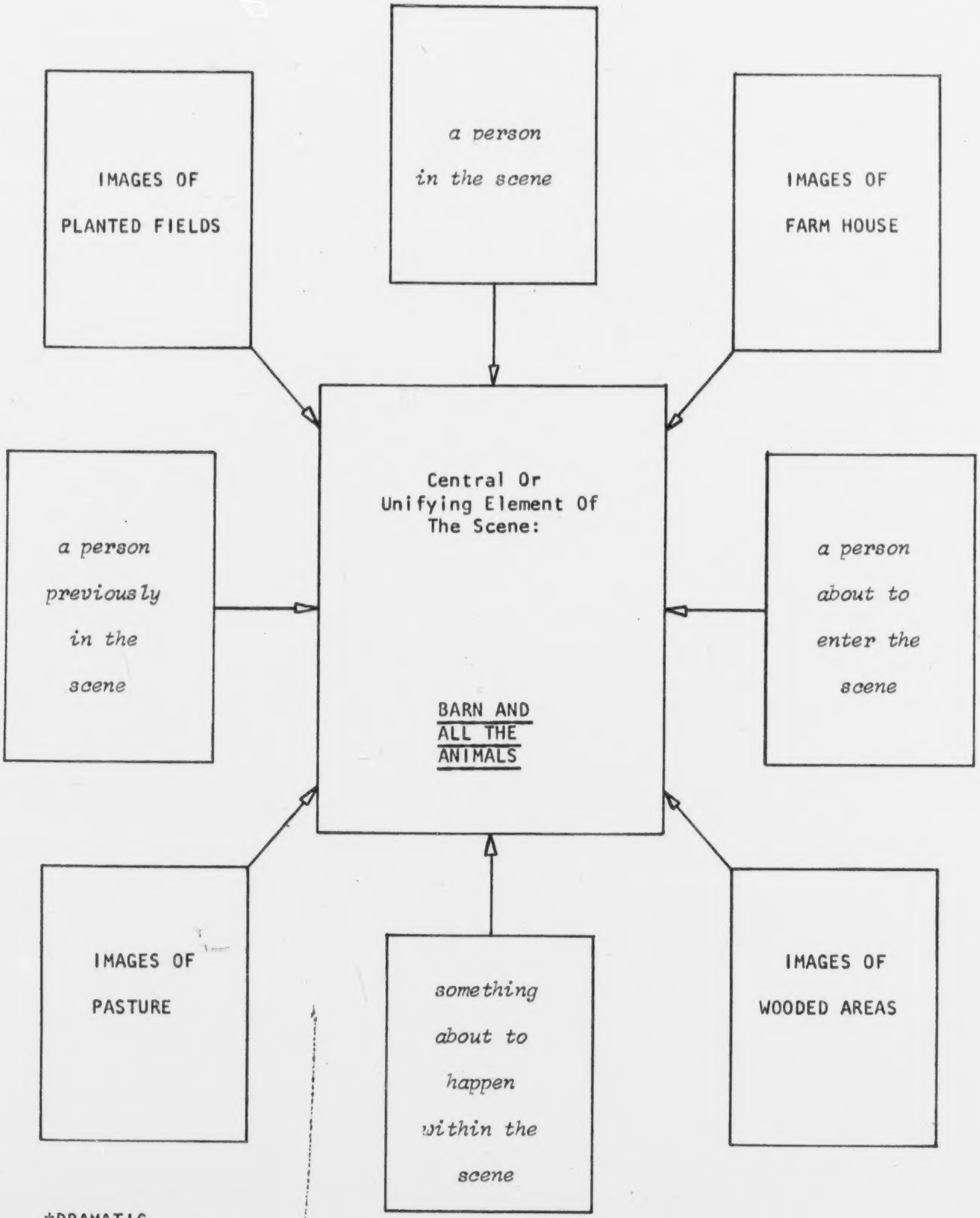
Drafting From a Point of View:

The chart on the next page is intended to show how drafting from a point of view can bring purpose and meaning to the sometimes scattered impressions of a field trip. The idea is to lend a structure which assists in the drafting of concrete details or sensory images about a scene, using two points of view:

1. The dramatic-- in which the writer is limited to the outwardly observable appearance of the scene
2. The omniscient--in which the writer speaks as if he knows all that can be known: thoughts of the characters, fate of the characters, purpose of the characters, etc.

The chart could be reproduced large enough to accommodate pictures. Students could be encouraged to share their images of a scene at a farm, for example, by bringing pictures to place in the squares. Each day the pictures could be changed to provide fresh images to comment upon either as a drafting exercise or for discussion.

The dramatic point of view is a workable beginning place. After describing the observable details of the barn, the pasture, the animals, students could shift to the all-knowing point of view and describe the same scene with knowledge of what is about to happen, what has happened previously, what it all means.


IMAGES OF PLANTED FIELDS
a person in the scene
IMAGES OF FARM HOUSE
a person previously in the scene
Central Or Unifying Element Of The Scene:
BARN AND ALL THE ANIMALS
a person about to enter the scene
IMAGES OF PASTURE
something about to happen within the scene
IMAGES OF WOODED AREAS

*DRAMATIC
*omniscient

Variations and extensions of this activity could include:

Drafting details of the scene as viewed by a person who has never been on a farm before, and

Drafting details of the scene as viewed by a person who has lived all his life on a farm

Drafting details of a meeting as seen by the main speaker, and
as seen by an usher

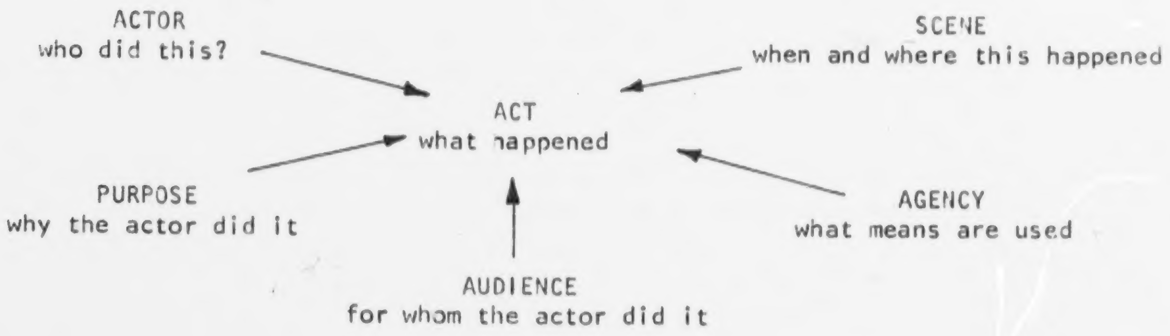
Drafting details of a shoreline as seen by a person standing on the bank, and
as seen by a fish underwater

Drafting details of a scene as experienced by Macbeth creeping up the stairs, and
as experienced by Lady Macbeth waiting down below, and
as experienced by a sleeping groom having a nightmare

Drafting details of a problem as described in a popular song, and
as described in an editorial

Another Kind of Chart for Scene:

Kenneth Burke's pentad (The Grammar of Motives), especially for older kids, offers another useful graphic tool for drafting responses to a scene, or for responding to a work of literature for that matter. Burke sees any human act as occurring within a framework of actor or agent, purpose, scene, agency, and the act itself. Burke doesn't mention it, but we have added audience to the list as another dimension the writer needs to be concerned with:


ACTOR
who did this?
SCENE
when and where this happened
ACT
what happened
PURPOSE
why the actor did it
AGENCY
what means are used
AUDIENCE
for whom the actor did it

Exploring One's Emotional Responses to Specific Things and Events:

How does it make you feel?

Angry? Hateful?

Fearful? Nervous?

Joyful? Happy? Proud?

Confused? Anxious? Uneasy?

Appreciative? Loving? Admiring?

Sad? Sorry? Guilty? Ashamed?

Do events ever evoke an emotional response by appealing to your sense of pride?

Do you respond in a generally happy manner to events that are associated with your childhood? Do your childhood experiences sometimes evoke angry responses?

In what ways do various objects appeal to your emotions?

Does going to a certain place make you sad sometimes? Does it make you happy?

Drafting Activities:

Draft your emotional responses to music,
to pictures and collages,
to colors,
to tactile experiences,
to various sound effects,
to various smells,
to events, scenes, and characters in literature.

Draft descriptions of personal or hypothetical situations that elicit strong emotional reactions.

Examine a set of pictures showing national shrines, national heroes, or national symbols. Draft your responses to the reaction or impact these pictures have upon you.

Examine the imagery of pictures or writing that evoke emotion by appealing to your sense of community spirit. Draft your reactions.

Write about the color spectrum and the emotional connections you make with different colors. Example: What does green make you feel?

Describe a scene that originally affected you strongly but has since come to have a different sort of emotional effect.

List and describe five things that make you angrier than anything else.

List and describe five things that make you happier than anything else.

Meditating:

Meditation differs from daydreaming in that it involves a person in an extended period of thought on the same topic. Although the ability to spend a considerable amount of time in disciplined thinking about a topic is a basic drafting skill, we don't know too much about how the mind stays occupied or how to teach it to someone. The questions that form ideas in the previous section may offer some suggestions.

Some other ideas for meditating are:

1. Mentally frame a scene, for example to one's imaginary visual left. Toward the right, imagine a list of things that could be in the scene. Concentrate on moving one item at a time into the scene and arranging it there in some fixed relationship to the boundaries of the frame.
2. Project yourself into the scene one sense at a time, slowly experiencing each item in the scene with each sense in turn.
3. Imagine an idea written in chalk. Allow the chalk to write items that expand the idea but imagine the eraser wiping out all unrelated ideas or distractions.

Drafting Activity:

Work a large, relatively easy picture puzzle with a major, central piece removed. Meditate--this is, think; don't rush for your pencil--about the kinds of things that could possibly be in the missing piece, and what the various possibilities could mean to the whole.

Questions That Extend Ideas

SECTION II: ABSTRACT-SPECIFIC

Conceiving relationships between things and between events

OVERVIEW:
1. Exploring relationships in space and time
2. Exploring connections between widely separated historical events
3. Exploring similarities and differences
4. Exploring cause-and-effect relationships
5. Classifying things and events
6. Exploring abstractions and abstract language
7. Analyzing
8. Deductive thinking

PAGES IN NEW DIRECTIONS IN ENGLISH:

Book 4	10-16 19-30 42-43 178-190 303
Book 5	17-29 69-76 290-302
Book 6	18-25 128-138 304-319 325-339
Book 7	43-64 101 109-126 152 267-295
Book 8	47-62 375-379 408-411 413-421

Exploring Relationships in Space and Time:

What is the shortest period of time you can imagine?

What is the longest span of time you can imagine?

Are the terms space and time synonomous?

How are space and time related?

How do scientists measure time?

How do children measure time?

How would you compare the life-time of an elephant with a fruit fly?

How do people react when space relationships change rapidly?

How does time regulate our lives?

Is astrology a study of time relationships or space relationships?

What is meant by a temporary friendship? How long would it last?

What does the phrase, "Having the time of your life," mean? Does it mean a single incident? A period of time?

What does the phrase, "She led a full and rich life," mean? If a person lives to be a hundred years old, does this mean he has a full and rich life? Could a person live only twenty years and still have a full, rich life?

Exploring Connections Between Widely Separated Historical Events:

How are the events similar?

How are the events different?

Were the events of the same duration?

Did the location of the events have anything in common?

Were the causes of the two events similar?

Were the events predictable?

Were the events avoidable?

Were the events unavoidable?

Were the human motivations in the events similar? If they were different, are they relatable?

What impact did these two events have in common?

Could one event be traced as a partial cause of the other?

Was any lesson learned by society at the conclusion of an event to avoid recurrence of a similar event in the future?

Could common morals be drawn from the final outcome of historical events?

Drafting Activities:

Write about the relationship between two widely separated historical events. Example: The first atomic bomb dropped on Hiroshima and the signing of a nuclear test-ban treaty.

What connections do you see between the following events?

Lindberg solos the Atlantic, Helen Keller learns to communicate

John F. Kennedy is assassinated and a jetliner crashes with 100 passengers aboard

A criminal gets a life sentence and a young person graduates from college

These books and short stories about time - A Wrinkle in Time, Time of the Great Freeze, Time at the Top, Tunnel in the Sky

Compare/contrast the decision to drop the atomic bomb on Hiroshima with the nuclear test ban treaty.

Compare/contrast the forced evacuation of the people of Bikini atoll during the Hydrogen Bomb Tests with the later evacuation of Amchitka Island for atomic underground tests.

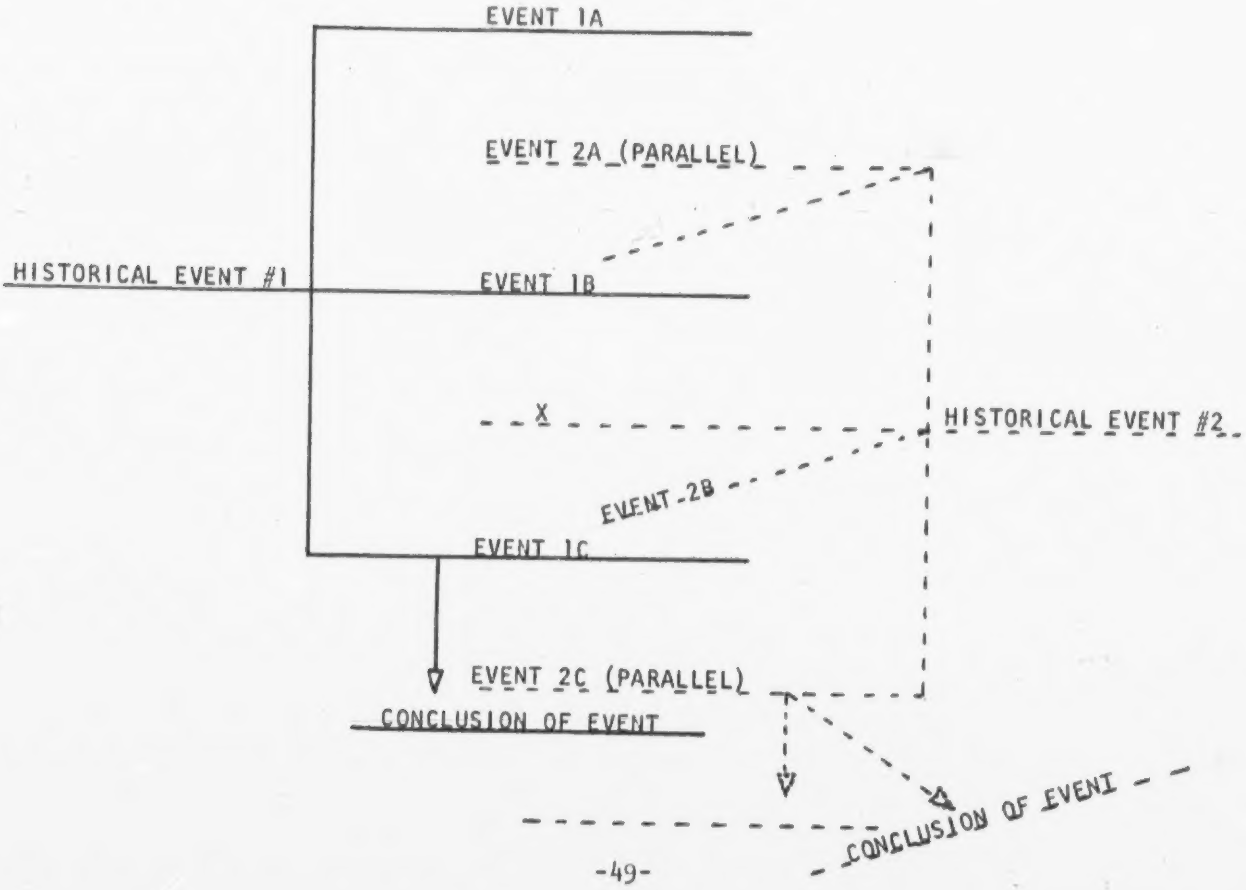
Compare/contrast the reasons for the construction of the Great Wall of China with the Berlin Wall.

Compare/contrast the downfall of the Roman Empire with the fall of the German Empire during World War II.

Explore the connections between the use of biological warfare in World War II and the use of D. D. T. and the subsequent ban on its use.

The diagram below may help some students understand what is meant by an historical parallel. Items from an historical event are first listed on the left hand, solid lines. Then items from another, roughly similar event are listed on the right hand lines. When making each dotted line entry, the student will have to decide whether to write it on a parallel or "un-parallel" line, and whether the overall outcomes are parallel or non-parallel.

Drawing Historical Parallels (Literally)


EVENT 1A
EVENT 2A (PARALLEL)
HISTORICAL EVENT #1
EVENT 1B
X
HISTORICAL EVENT #2
EVENT 2B
EVENT 1C
EVENT 2C (PARALLEL)
CONCLUSION OF EVENT
CONCLUSION OF EVENT

Exploring Similarities and Differences:

What differences exist between ages, sexes, races, nationalities?

What similarities exist between them?

What things are common to all human beings?

Are there similarities and differences in the use of the English language in the U. S. A.? What are they?

What are some similarities and differences in people's habits and customs?

What are some similarities and differences in the way people handle conflict? Fear? Love? Trust?

What are some similarities and differences between music and art? Between art and law? Between law and a brick? Between law and a feather? Between music and a feather?

What are the similarities and differences between the Republican Party and the Democratic Party?

Drafting Activities:

Write about similarities and differences between pictures and songs, old cars and recent cars, Pike Street Market and Albertson's, handmade belts and machine-made belts, a person building a garage and a person composing a poem.

Write about the similarities and differences among a soldier in combat, a victim of flood disaster, and a dislocated traveler.

What common adaptations do all three have to make to their environment?

How might they respond to the overstimulation?

In what ways do they have to react to survive?

What kind of help would each person need to cope with the predicament?

How are the situations different?

Exploring Cause-and-Effect Relationships:

1. Give your interpretation of the term "cause".
2. What brings about a reaction?
3. How does a character in a story react to a stimulus? Identify the cause and its effect.
4. How do people with different life styles react to the same stimulus?
5. How are cause and effect related?

6. How do we change our perception when we witness the causes and the effects of other people's actions?

7. What causal factors bring about reward?

8. What causal factors bring about punishment?

9. What causal factors bring about criticism?

10. What causal factors bring about rejection?

11. Is there ever a cause without an effect?

12. Is there ever an effect without a cause?

13. Can effects ever be predicted from the nature of their causes?

14. What are some results that are predictable?

15. Are some results unpredictable?

16. What are some results that are unpredictable?

17. Can effects or results be "read" backwards to their causes?

Drafting Activities:

Draft logical conclusions to unfinished short stories

Draft illogical, humorous, or otherwise surprising endings to short stories

Draft hypothetical lawyer's summations to rather clearly drawn sets of circumstantial evidence

Write mystery stories to show cause and effect

Write about events in people's lives that changed their way of behaving.

Write metaphoric autobiographies

Trace the events in a person's life that may have caused him to become a criminal, a priest, a teacher, an artist, a roller derby performer.

Imagine that you shot out a series of street lights in the toughest part of Chicago. What effects would this action have upon the citizens of that area?

Imagine that the police force of Seattle went on strike for a week. What effects would that have on the city and its inhabitants?

Imagine that you relied upon another person to write your math problems for you but they forgot. What might the reaction of the teacher be? How would you deal with it?

What consequences would result from the United States' disregard of a nuclear test ban treaty made with Russia? What form might these consequences take?

Classifying Things and Events:

What is this thing?

What does it do?

To what families of words does it belong?

Does it have significance to certain groups of people?

How do human beings classify things?

How might animals classify things?

How could we classify new things and events?

What things would you classify as temporary in terms of usefulness, need, desire?

What things are permanent and require a classification system common to thousands of people?

Are our classification systems based upon images of the object, or use of the object, or by some other measuring device?

What events might cause us to change or re-classify our meaning for things?

Do we classify, code, and catalogue things, events and people in an orderly fashion similar to the system used in a library? By what other means do we classify?

Drafting Activities:

Classify animals in a list according to attributes they have in common.

turtle
hare
impala
lion
puppy
panther
owl

Classify words according to whether they make people feel glad or sad, wanted or unwanted, hopeful or despairing.

Make a floor plan of a house and classify things that fit into each room. This could be done on the basis of the function of each thing or object in the room.

Devise new classification systems for the future. How could you classify the transportation systems of the future?

Exploring Abstractions and Abstract Language:

What are abstractions?

Are abstractions widely used?

How are they used?

What relationship exists between abstractions and clarity in language? Answer in the abstract, answer in the specific.

Is an abstract painting the realization of the artist's specific idea or is it another abstraction?

Drafting Activities:

Make a list of thematic abstractions in literature (honor, love, honesty, sacrifice, good, evil, etc.)

Draft abstractions as captions to pictures

Draft lists of what abstractions might be and might not be. (Love is gentle, kind, exciting, etc. It is not destructive, mean, dull, etc.)

Analysis:

What is data?

What is analysis?

How does analysis work?

Of what value is taking things apart?

What are some things or events that can be analyzed?

How can analysis lead to truth?

How can analysis lead to error?

How can data be used to analyze a machine's effectiveness?

How can data be used to analyze human behavior?

Who would want to apply an analysis to human beings?

How accurate are scientific speculations based upon analysis of data?

How can a person obtain data to analyze?

What guidelines would a person need to insure proper selection of information for analysis?

Are statements made by the Democratic Party, or the Republican Party open to analysis? If so, how would you go about that task?

Drafting Activities:

Draft analyses of contemporary song lyrics. Do the same for other print and non-print messages.

Draft analyses of events in literature. What do they have to say about justice, human conflict, inhumanity, humanity?

Draft analytic evidence to determine its relevance to an undecided question or questions.

Use analysis to draft responses to the following questions:

Is the abolishment of capital punishment by the Supreme Court of the United States an immoral, moral, or legal decision?

Should we send nuclear weapons into the atmosphere to circle the globe as a possible deterrent to war?

Should we continue to encourage heart, kidney and cornea transplants?

Is it justifiable to use Dolphins to take research equipment to underwater scientists?

Is it moral or immoral to train Dolphins to ram underwater mines to clear the way for war ships, and at the same time destroy the Dolphin?

Conduct community surveys in connection with the Coal Creek controversy, or any civic issue. Use the data to analyze the issues in the dispute.

Examine the statements of authorities who predict the future of our country, war, family life, or any relevant issue. Draft analyses of each prediction.

Deductive thinking:

What is it?

How does it differ from inductive thinking?

When is deductive reasoning useful?

Does it help a person make decisions about the future? About the past?

If a person masters the use of deductive thinking, would that alter his life style?

What does it mean when you are told by a person that you have made a "brilliant deduction?"

Drafting Activities:

1. Deduce from the last picture of a Life magazine photo essay what the pictures on the previous pages might be, and draft the possibilities. Cartoons, too.

2. Read about Sherlock Holmes and other detectives: real, on television, and in literature. Draft sketches of their deductive thinking processes.

3. Given a set of symbols, construct a larger symbol representative of an institution, a group, or an event. (eagle + flag + Statue of Liberty)

Questions That Extend Ideas

SECTION III: CONCRETE-GENERAL

Speculating on the general implications of things and events

OVERVIEW:

1. Working with analogies and analogical thought
2. Discerning and creating metaphors and symbols
3. Exploring implications

PAGES IN NEW DIRECTIONS IN ENGLISH:

Book 4	10-15 265-269	Book 6	86-98 99-110	Book 8	173-184
Book 5	83-88 89-92 326-328	Book 7	127-151		

Analogy:

What is an analogy?

How can the use of analogy be productive?

How can the use of analogy be unproductive?

Drafting Activities:

Read fables, allegories, parables, case histories. List a number of current problems, then draft analogies that will illustrate the predicaments.

Now take one of your analogies and draft a list of items telling how the predicament is really like that, then a list telling how it's really not like that.

Discerning and Creating Metaphors and Symbols:

How does a symbol work? (Smokey the Bear)

How does a metaphor work? (A mighty fortress is our God)

What purposes are served by symbols?

What purposes are served by metaphors?

What is symbolic of wealth? of evil? of love? of trust?

Ask your teacher for his favorite metaphor. Be prepared for a lecture on oversimplification.

Write a personality sketch of a person who thinks it's important to distinguish between metaphor and simile.

Drafting Activities:

Draft your reactions to these symbols: mascots (Rams, Lions, Tigers, Indians), white hats, black hats, environmental flag, uniforms.

Draft some symbolic associations such as: owl for wisdom, fox for slyness, elephant for ponderousness (ponderability? ponderosa?), pig for sloth, kitten for gentleness, peacock for ostentation, etc.

Trace the history of some symbols. Research the time, place, and situation that prompted the invention of a particular symbol, then draft a description of a current situation that may give rise to a symbol.

Design symbols to complement a story. Sketch the symbols that represent the major parts of a story.

Draft ideas about the symbolism connected with being a businessman, a hippie, a judge, a marine.

Use the following framework to draft metaphors:

____________ is like ____________ because they both ____________

Exploring Implications:

Consider the etymology of the word implication:

IM (in) -- in or into
PLIC -- to fold, bend, twist, or interweave
TION -- act of doing

Combine the above units into a definition. Then write a dictionary definition. Now draw a picture of an implication.

Other forms of PLIC are PLAY, PLEX, PLOY, PLY. Experiment with (invent) new arrangements of the word using these variant spellings.

Drafting Activities:

Draft implications for divorce in the family, interracial marriages, daydreaming, strictly-enforced conduct regulations, overdressing, underdressing, being inattentive at a partisan political speech, winning a Miss America contest, etc. Try role playing these before you draft.

Discuss implications of tone of voice, sarcasm, flattery.

Play "What if" games: What if you were put in an alien situation, as in Lord of the Flies or science fiction? What if your parents were both gone and you had to raise yourself and your family?

Note the use of the word "play" in the activity above (plic, play, ploy, ply).

What implications does color have in song, music, drama? Draft your impressions of light and dark imagery in Macbeth.

Questions That Extend Ideas

SECTION IV: ABSTRACT-GENERAL

Evaluating and drawing general conclusions from things and events

OVERVIEW:
1. Making predictions on the basis of evidence at hand
2. Drawing morals
3. Making value judgments
4. Drawing conclusions
5. Inductive reasoning
6. Identifying general meanings; interpreting
7. Interpolating

PAGES IN NEW DIRECTIONS IN ENGLISH:

Book	Pages
Book 4	10-16 106-109
Book 5	118 296-301
Book 6	75-76
Book 7	65-89 101 103 107 369
Book 8	11-26 161-170 383-389 423-431

Making Predictions on the Basis of Evidence at Hand:

1. When are we called upon in our lives to make predictions?
2. What is a good prediction?
3. What does a person need to know before making predictions?
4. What are some methods used in the making of predictions?
5. What kind of predictions are there?
6. Who makes predictions?

Drafting Activities:

Read a story part way through, then stop and draft some predictions about the ending.

Read a news article, then draft a follow-up article likely to be printed tomorrow.

Draft predictions for future inventions based on your evaluation of present appliances.

Evaluate how well social agencies are working - chambers of commerce, political parties, hospitals, schools, armed services - then draft predictions for retaining or replacing these agencies.

Drawing Morals:

What is a "moral"?

How does a moral differ from the usual expository conclusion?

How are morals derived?

What things are implicit in morals?

Where does one encounter "morals"?

How valid are morals as logical conclusions?

What relationship exists between a moral and a value judgement?

What is the connection between moral, meaning a lesson, and moral, meaning proper?

What is the difference between the moral and the theme of a story?

Do morals reflect the times and the historical setting, or are they a result of the times and historical setting?

Drafting Activities:

1. Using selected proverbs, draft hypothetical situations leading to the same conclusions. (See also Aesop and Charlie Brown.)
2. Draft your opinion of the validity of the morals above under a variety of conditions.

Making Value Judgments:

What Are value judgments?

Who makes value judgments?

Upon what things are they based?

Are all value judgments logical?

Are all value judgments necessary?

Are all value judgments autobiographical?

How do value judgments interfere with logical thought processes?

How do value judgments help the process of finding out who you are, and how you view the world?

Is it possible that industry is aware of your values and caters to them by designing products that appeal to your sense of values?

Drafting Activities:

Draft the apparent value judgments held by groups such as hippies, Jesus people, real estate developers, opera singers and others to determine what their value system encompasses.

Draft lists of value judgments found in the case studies of the District Social Studies Minority-Studies Program. Draft your own value judgments in response to these.

Drawing Conclusions:

What is a workable definition for the word "conclusion"?

Are there other terms that are synonomous with "conclusion"?

Why is it necessary to draw conclusions? Could we exist without ever having to draw conclusions?

Is the art of drawing conclusions a systematic one?

Could you devise a diagram that would be useful in helping another person to draw proper conclusions?

About how many conclusions is a person asked to work toward in one day or one week?

Do we always draw conclusions by conscious thought processes? What kind of information about a conclusion causes us to activate our conscious thought?

Must we always come to conclusions about the information we receive?

Is it possible, through careful planning, to lead another person to a conclusion you wish him to accept? What defenses does he have?

Drafting Activities:

Show the film, The Hat: Is This War Necessary?

Draft conclusions from the information in the film.

Discuss the pattern of political assassinations in the United States. Draft conclusions that can be drawn for the future.

Draft conclusions to unfinished movies or unfinished stories.

Role play situations to a point and then draft conclusions.

Examine the rate of change in society and draft conclusions that have implications for the future.

Here Are Other Abstract General Ideas For Which No One Has Contributed Drafting Activities:

Inductive reasoning

Identifying general meanings

Interpreting literature, film, drama

Interpolating

A Potpourri of Drafting Ideas

Keep a journal which records observations and thoughts about what you see and read and relates to your subject.
Be making an annotated list of source materials, too. (a booklist)
Consider as proper sources of material for writing:

- *your own five senses; your own general statements about what it all means.*
- *efforts to classify what you sense; efforts to characterize each unique detail.*
- *listening to other people; arguing with them; conflict, forced reclassification.*
- *what you arrive at in word association, your own stream of consciousness.*
- *attempts to define by example, by comparison, by contrast.*
- *looking critically at what you read; you could analyze it, but you can also respond by answering it, speaking to the problems and issues the writer is concerned with.*
- *looking at all media as something which speaks to you, and may deserve or demand an answer.*

Producing something funny might be easier at first if improbability is programmed in.
Try passing around parts of stories, three sentences at a time. Only the last sentence is evident as the next person attempts to pick up the thread. Read the final results aloud.
Write parodies of songs, other works of literature.
Write captions for cartoons.
Think of the situations that people have always laughed about and start your writing with:

- Somebody concealed is overhearing something
- Somebody is in disguise
- Somebody misuses words, either intentionally or unintentionally
- Somebody misunderstands a question
- Somebody takes elaborate precautions and then blunders
- Somebody misjudges his audience
- Somebody experiences something unexpected
- Something does not fit
- Something is slightly mistimed. Someone is too late or too early.
- Some man is masquerading as a woman, or a woman as a man
- An institution is responded to with a slightly unexpected attitude: the church, the family, the law, government, marriage, in-laws.

Why do we laugh?
Why do we laugh at accidents, accents, mistakes?
What determines what it is all right to laugh at?
When are smiles appropriate? When do they infuriate, antagonize?
Why does it take a certain distance to be able to laugh at some things?
Why is laughing sometimes considered appropriate, sometimes not?
What is proper, improper in storytelling?
Why do we laugh in certain places, not in others, such as church, or at certain times and in certain places?
What are the ethics of humor?
What life styles are associated with certain kinds of humor?
Why do we consider some humor sick?
What is the relationship of humor to cruelty? pain? misery?
How is it that we can laugh when as Camus says, "We die, and are not happy"?
What can we learn from laughter about what it means to be a human being?

Write to explain a term, to explore an idea in a song, to describe a song. Write frequent, short responses to the many elements of song and your perceptions of them, their use of lauguage, the assertions they make about loves, wars, freedoms, joys, innocence, duplicity, uncanniness, riddles, wonders, amazements, heroes, loyalty, honesty, steadfastness, nostalgia, betrayal, fickleness, disloyalty, belief, inspiration, national and school loyalty, masculinity, femininity, housewifery, fatherhood, departure, trains, seasons' passing; write about Christmas songs, holiday songs, blues, Irish songs, Scottish songs, sea songs, mountain songs, songs about desertion, about territorial pride, about cities, states, about trees and other natural phenomena, about parts of the anatomy.
Write your own parodies of songs.
Write your own songs.

Look at the occasions that writers have always helped celebrate: recognitions, birthdays, awareness of sudden changes, deaths, births, courtships, marriages, reconciliations, responsibilities, friendships, battles, decisions, discoveries, escapes, escapades, failures, futures.
Look at words which people have been writing about for centuries: war, peace, faith, love, truth, anger, enmity, courage, fear, loneliness, despair, ugliness, sacrifice, guilt. Find material for writing assertions about these topics, trying to describe them without using the topic word.

Find materials for writing your own reaction to topics and questions environmentalists and science fiction writers have been concerned with:

Can man survive? Does he want to? Can he prevail?
What will be the conditions of his survival?
What conceptions have there been of how man makes progress? What is yours?
If there is life on another planet, what might we learn from it? What are the purposes of human society? What are its real limitations?
What are some problems society has not solved?
What forces do you see as creative? What do you see as destructive?
How do these forces operate?
What will be the future of religion, of science, of education, of government, the family?
What is the relationship of power to human survival?
Can human beings control change? If they do, who should control the process?
How can the controllers be controlled?
What kind of future do you want?
What kind of human community do you hope to see emerge?

Write about concepts connected to identity: What does it mean to be integrated, cool, mature, wise, happy, egotistical, versatile, gifted, different, foolish, mistaken, ambitious?
Write about what you are like:

What things, activities, language do you prefer?
What are your treasures? home, travels, objects, people, animals, activities?
Who are your favorite people?
What do you think is most important? What are your values?
How do your values affect your decisions?
How do you feel about ambition, success, failure?
How do you react to change? to voilence? to other people's hardships?
What are your own handicaps? What are your strengths?

What makes you feel compassion, love, joy, fear?
How do you feel in large groups?
How do you react to conflict?
What terrifies you, or who?

Write about a reaction to the way life is organized around you, in
- your family
- your religious beliefs
- your attitudes towards the law,
  - school
  - marriage and divorce
  - friendship
  - governments, politics
  - war, the draft
  - planning things, the future

What are these things good for? How do you solve conflicts regarding them?

Write about your view of yourself; now, from an imagined future, or of an imagined future you. Where will you be? What will you be doing? Who will be your friends? What are your resources for growth? skills, crafts, hobbies, beliefs. What does knowing who you are contribute to your chances for living the good life?

These questions may get you started writing:
- Why do we have myths? What do they tell us about ourselves? Are they anything like dreams?
- What kinds of myths are there? What are your favorite ones? Why? How do myths relate to our hopes and fears? Our religion?
- What do myths have to say about being born, dying, being brave, wise, mature, marrying, being a parent, being a child?
- How have myths been important through the centuries? What have people used them for?
- Why do the same myths keep cropping up all over the world? How do they differ from people to people?
- What is the difference between stories the Greeks told each other about the gods and spectacular rumor or gossip of our own time?
- What happens when a myth gets control of a society? What is superstition? What is the occult?
- What does our society use myth for? What does myth use society for?
- What modern myths does our society have about science, history, progress, government, beauty, satisfaction, men, women?
- How do you think myths have affected human life? Which ones are right now affecting you?
- What happens when you find out something that you thought was true was really myth?
- Do myths contain any truth? Why are they most useful to you when you know them as myth?
- What creative uses can we make of myth?
- What does it take to create a myth?
- Could you write a myth yourself? Try changing old myths to suit your purpose.

Write to define the vocabulary of your subjects: freedom, oppression, poverty, injustice, scapegoat, etc.

Write to answer these questions:
- What explains the age-old effort at suppressing what is new, different, strange?

How do you view ritual in religion?
What is your attitude toward religious tradition, conformity towards an established set of teachings?
What does religion have to do with morality?
How should we live in relationship with nature?
What does it mean to commit a sin, to go to hell, to be penitent, to make restitution?
What does religion have to do with what it means to be a human being?

Keep a journal of random recollections, observations, reflections, and imaginings. Use this journal as a source for composition.

Write about an incident that happened to you and several other persons. Retell the same incident from the point of view of one of the other persons involved.

Write an account of an incident that had significance for you. The following list may help you think of an event: a change, a loss, an argument, a piece of advice, getting orders, a failure or a success, a discovery about a friend, giving orders, working, getting lost in a crowd, finding a treasure, getting angry, being scared, feeling good, feeling at home, feeling capable, going places, making a mistake, feeling embarrassed, making amends. Write another version which begins with a topic sentence that points out its significance. Which version does your audience like better? Why?

Write a children's story and illustrate it. Record stories from the class on tape, and send the tape and the illustrations to a grade school class. Try to find out how the class reacted to the stories.

Write a character sketch of one of your improvised characters. Imagine the incidents in the life of your character that would likely have produced his personality. Write about one of these from his point of view and in his language (first person). Then write a second version from your point of view as an imaginary observer (third person). How do the two methods differ in what can and cannot be included? Which version does your audience prefer for this story? Why?

Think of a subject that particularly interests you -- cars, the Jazz Age, the behavior of ants -- whatever. Try to recall the incidents in your life that inspired your interest. Tell several of these incidents in a way that makes it clear to the reader how or why they led to your present interest.

Think of a subject on which you hold strong opinions -- graduation requirements, the environment, inter-cultural transfer programs -- whatever. Try to recall incidents in your life and items from your reading and television or movie viewing that formed your present beliefs. Write about the most important of these in a way that makes it clear to the reader how or why they led to your present beliefs.

Why do some groups bear the burden of men's fears? What has been the history of the scapegoat?
Who have been the great leaders of minority groups?
What is propaganda? How is it different from education? Who uses it?
How do minorities get to be majorities? Which method do you prefer?
Who are the present minority groups? What rights do they have?
What is different or unique about their situation, their way of life? Why?
What are they suffering?
How does a group with diverse goals get to be a community with common interests?

Try writing minority opinion:
Write another side to a newspaper article reporting on a minority group crisis.
Write a letter from a bigot.
Write the answer to Baldwin's letter in "My Dungeon Shook"
Write the women's manifesto.

Define the vocabulary of inquiry: beauty, reality, truth, imagination, justice, morality, good, evil.
Write to describe various systems of inquiry, people who have asked questions.
Write about your own questions.
Write answers to some questions:
What do you think happiness consists of? (When have you been happy?)
Why are we here? Where are we going? How can you tell?
What is the meaning of death? How do you know?
What is the nature of good, of evil? What does your experience tell you?
What is beauty? Where do you find it? Where have you found it?
What is justice? What is law? How do you know?
What is real? What is true? Why does it matter what reality and truth are to you?
How do we get to know things? What can we know?
What is the nature of God? Of man in relationship to himself, to others, to all nature?
What is nature?
What is the value of trying to answer questions such as these?
Will the system of values you think you have relate to what you do about things? How?

Write to define the basic words connected with belief: faith, deity, good, immortality, spirituality, ritual, belief, virtue, sin, innocence, myth, atheist.
Write about relationships between these concepts.
Write to compare and contrast characteristics of various believers, various beliefs.
Write to reconcile your beliefs to conflicting beliefs.
Write to answer basic questions about your own beliefs, such as these:
What do you think is the purpose of existence?
How does the idea of God relate to you? How does it affect your relationship with other people?
What is the essential nature of mankind? good? evil? unformed?
How do you explain the presence of evil in the world? How do you reconcile yourself to it?
What does it mean to be a believer of your particular faith?
What is hard about it? What is satisfying about it?
What is the relationship of worldly pleasure, personal success, duty to the community, and enlightenment to a religious existence?

View the film, Alexander and the Broken Headlight (available from Seattle Public Library).

Listen to a popular tune. Have the children write their own lyrics to go with the music.

Make an 8 or 16mm film to express a well-known story.

Make an animated film using a student-written story or a well-known children's story.

Write through another voice, such as a teacher. How would it feel to be this person? How would you react to specific situations? Would you do anything differently?

Perceiving Objects
Describe an object; lemon, apple, quarter, pencil, etc. First inspect the object closely. Observe its shape, color, texture, weight, hardness, smell, taste. Make a list of these observations. Experiment with the object. Treat it as a laboratory specimen continuing to use all your senses.
After making a list of what you observe, then relist all of your observations, in a new order from specific to general.

Perceiving Environment
Spend one hour in one place writing sentences describing what you are aware of at each moment. Include not only what you see but what you hear, smell and feel. Try to recreate the atmosphere on paper.

Observing a Person
Go to a public place and pick a person who seems unlike you. Take detailed notes. First write a general description, then observe every detail that might lead you to some conclusions regarding occupation, family status, personal habits, home life, and so on.
Put your material in order from specific concrete observations to guesses.

Perceiving Thoughts
Find a quiet place where you won't be disturbed for thirty minutes. Think about something that bothers or worries you. Think about it carefully and list all the reasons why it disturbs you. Topics you might consider are marriage, war, friends, generation gap, man in space, your future, etc.
When reorganizing this list, add some specific personal experience which adds foundation to your concern.

A Sample Drafting Project

Making the draft:

Zero-draft material for a three to five page paper on education. The zero draft should be at least ten pages and should include the following:

your own ideas
notes from your reading in at least one published source
three interviews of persons whose experience in school was somewhat different from yours (an older person, a transfer student, a younger child, a student at the off-campus school, a student in a private school)
three accounts from your own school experience of incidents which shaped your attitude toward learning or toward school.

You might also include interviews of teachers, administrators, or school board members, notes from a visit to another school, sketches of your school building, or tape recorded interviews. In small groups discuss interviewing techniques: What kinds of questions result in the richest responses? How do you question someone whose views differ markedly from your own?

In small groups develop a list of significant questions about education. Compile the lists and as a class discuss which of the questions can be answered now, which demand evidence, which will have to wait to be answered in the future, which may never be answered for once and all. These questions may help you to focus on some specific issues in education for your zero-drafting.

In small groups play with analogies: Students in school are like __________ (trout in a trout farm? pebbles in a stream? hamsters on a wheel?) Teachers are like __________ (can openers? disc jockies? mirrors in a circus fun-house?). Write analogies for some of the important items in your zero draft (pre-school is like __________, high school is like __________, the school library is like __________, student council is like __________). Add to your zero draft.

Marking the draft:

Your task is to find material that will hang together pretty much around a central idea as an original and convincing expression of that idea, and with support for the idea in a variety of ways and levels of abstraction.

1. Mark the draft for your strongest writing. Your teacher or students in a small group might give their opinion on this, too.

2. Mark the draft for the ideas most interesting to you. Make notations in the margin of the draft that summarize each of these ideas.

3. Perhaps 1 and 2 coincide. If not, try drafting some connections between the ideas in 1 and those in 2.

4. Choose one of these ideas or combined ideas for the main idea of your paper. Draft a sentence which expresses in subject/predicate form this topic idea. The main idea should not be a question.

5. In a similar way draft statements of the other ideas in 1 and 2. Find connections if you can with your main idea. Your teacher or the small group can help you determine which ideas you could include in the paper and which to eliminate this time for the sake of unity. (Note: You might find that the most original parts of the paper will be the connections you can make between two seemingly unconnected ideas.)

6. Mark your draft for all parts that can be used to support your main and subordinate themes. Try to include as much concrete material as you can--incidents, examples, details. Again, you may be able to make original connections between the ideas and the supporting detail.

7. Arrange the parts from the draft around the themes. Use scissors and tape if that is convenient. Draft more material if necessary to expand each idea. Draft additional transitions.

8. Copy the paper into readable form and submit it to the teacher or the group for recommendations for final editing.

Other possibilities from the same draft:

A short story from one of the incidents

A children's story from one of the incidents

A short paper based on one of the analogies

A paper which explains how your ideas changed on a particular issue as you interviewed persons of different experiences

A paper which speculates about the effect of certain experiences on one's attitudes toward school

A paper based on one or more of the good ideas you had to disregard for the sake of unity in the first assignment

Sketches of school life in the 60's and 70's to read to your grandchildren

A short paper about a trend you see developing in education today and your evaluation of it

A proposal for action based on a problem you have identified

Letters to the editor of the school paper or letters to school board members

Cooperative oral panel presentations by small groups whose zero drafts contain similar concerns

A variation of the preceding sample writing project:

The foregoing assignment can be adapted to other subjects. Students might be asked to draft about trends they see in contemporary music or film, about the theme of a particular unit in literature ("The American Dream", "The Search for Identity", or whatever), and other subjects. Here is an abbreviated writing project that could follow all of the steps of the preceding one on education, the topic of which is environment.

Making the draft:

Walk through Seattle from Lake Washington to the Sound. Sketch, photograph, or write about what you see. Walk through some neighborhoods in Bellevue including your own. Find a variety of neighborhoods to explore. Interview residents of various kinds of neighborhoods. Ask a speaker from Model City, an architect, a member of Bellevue City Council to class for an interview. Speculate about the possibilities for city life, for suburban life. Speculate about the influence of mobility/stability on the lives of residents. Identify and discuss problems of cities and suburbs: integration, suburban sprawl, transportation, urban decay and renewal.

Further possibilities from the draft:

A non-verbal essay on city or suburban life using photographs or sketches

A descriptive essay that attempts to capture the flavor of a place; perhaps it could be the setting for a short story

Talking blues about garbage, rush hour traffic, dogs, or other headaches

A paper that develops a theory about the ultimate effects of transcience

A proposal for action on a neighborhood or local problem

A paper which describes the kind of neighborhood you would choose to live in as an adult and defend your choice

Letters about problems you have identified to city or community papers.

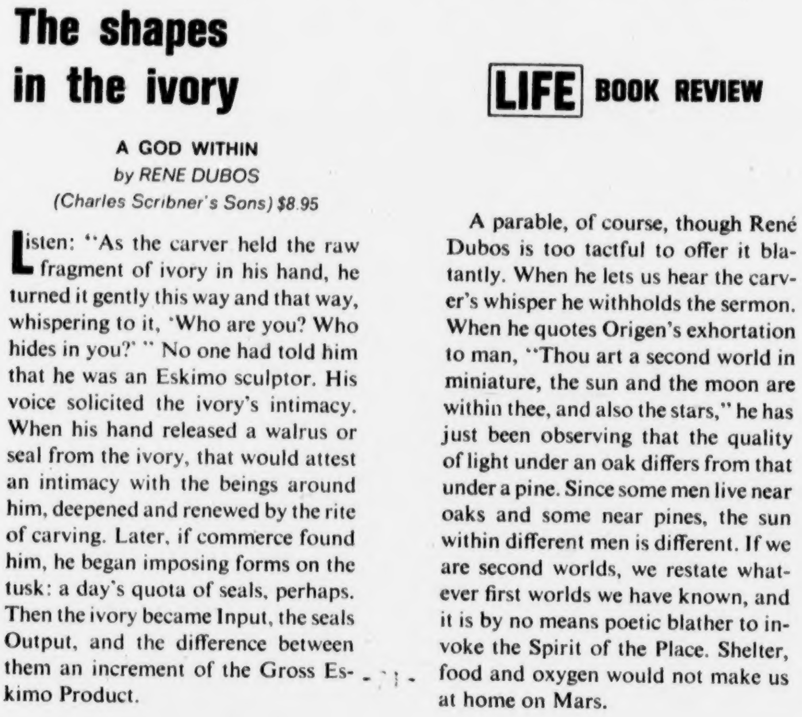
INTRODUCTION TO THE BASIC WRITING SKILLS OF EDITING

Herbert Reade, in Education Through Art, said that there are two irreconcilable purposes for education: "That man should be educated to become what he is [or] he should be educated to become what he is not." Reade's observation gives us a chance to say that there are two meanings for the word, "editing." One is to make written language into something it is not (by cleaning up the errors and perhaps shortening it to fit a given space). But the second meaning, the meaning used by artists, is the one used in this paper: to make something more the kind of thing it is.

When he is editing, the writer is concerned to discover what he has in fact said in his drafting. Drafting is a kind of exploration; editing is a kind of discovery. We tend to think that first you discover something, and then explore it. But that is just backwards: first you explore a thing sufficiently to find out what it is not, and then you are in a position to discover what it is. Columbus didn't discover America until he had explored enough to determine that it wasn't actually India. When you draft, you explore your private meanings. When you edit, you discover which of those private meanings to communicate--that is, which to make into social meanings.

The use of the word, "editing" as discovery is akin to Michaelangelo's intent in explaining the achievement of his magnificent sculptured forms, "It's in the marble." Editing used in this sense means the basic skill of discovering something so that you can further shape it toward the kind of thing it is. It would have been very foolish if Columbus had tried to force America to be India. Editing is not so much making writing into what it is not, or what you want it to be, as deciding what kind of thing it is, what parts it has, and what you can do to make it more the kind of thing it is.

The difference between editing and "correcting" is the difference between releasing and imposing as the terms are used in the illustration below:



The shapes in the ivory

LIFE **BOOK REVIEW**

A GOD WITHIN
by RENE DUBOS
(Charles Scribner's Sons) $8.95

Listen: "As the carver held the raw fragment of ivory in his hand, he turned it gently this way and that way, whispering to it, 'Who are you? Who hides in you?' " No one had told him that he was an Eskimo sculptor. His voice solicited the ivory's intimacy. When his hand released a walrus or seal from the ivory, that would attest an intimacy with the beings around him, deepened and renewed by the rite of carving. Later, if commerce found him, he began imposing forms on the tusk: a day's quota of seals, perhaps. Then the ivory became Input, the seals Output, and the difference between them an increment of the Gross Eskimo Product.

A parable, of course, though René Dubos is too tactful to offer it blatantly. When he lets us hear the carver's whisper he withholds the sermon. When he quotes Origen's exhortation to man, "Thou art a second world in miniature, the sun and the moon are within thee, and also the stars," he has just been observing that the quality of light under an oak differs from that under a pine. Since some men live near oaks and some near pines, the sun within different men is different. If we are second worlds, we restate whatever first worlds we have known, and it is by no means poetic blather to invoke the Spirit of the Place. Shelter, food and oxygen would not make us at home on Mars.

The Point of Editing

In the in-service course for this basic skills program offered fall quarter, Professors Donald Cummings, John Herum, and Kay Lybbert gave an interesting assignment:

> An Assignment
>
> Collect three sheets of student writing--preferably but not necessarily from three different students. Choose samples that have some good--or at least potentially good--stuff buried in other stuff that is not so good.
>
> For each sample describe very briefly, in writing, the following:
>
> i. How you would convince the student that the good stuff is in fact better than the other.
>
> ii. What you would tell him to help him get more good stuff.
>
> To be turned in next Tuesday.

If you think that over for a while or, even better yet, try it yourself, it will probably tell more of what this section is about than all the other pages put together.

There's also a little poster around that speaks eloquently to what editing is all about. The text goes like this:

A friend is

someone who

leaves you with

all your freedom

intact but who, by

what he thinks of

you, obliges you to be

fully what you are.

"Uncovering Children's Poetic Composition" omitted due to copyright restrictions.

reprinted from: Robert A. Wolsch, Poetic Composition
Through the Grades, Teachers College
Press, Columbia University; New York,
1970.

72/73-78

PART TWO: EDITING SKILLS

The Word Cache

FOUND ORDER: In planning a reorganization of one's own work, or in looking for the best organization, students can make a word cache of key words and phrases from their own papers, then rearrange the cache-cards until a new strategy for putting the ideas together appears.

DICTION: Have available one large copy or individual copies of a poem with certain words substituted by a blank frame. Within each frame, put numbers starting with 1. Have the children number a sheet of paper correspondingly. After each number, have them write possible words that might fit in the context. Discuss their choices, then show the completed version of the poem.

CLICHES, EUPHEMISMS: The students look at their own writing, using several compositions. They build their own cache of commonly used words and phrases, then contribute them to a class pool of such words and phrases and see how many people are relying on the same words and phrases. Then the class attempts to think of fresh ways of saying the same thing, using language that is more precise and concrete.

SENTENCE VARIETY: Students look at a number of their own compositions. They build a word cache from the words and phrases with which they typically begin sentences. They group these words into categories and talk about what other possibilities exist for beginning sentences. The teacher may at this point introduce the prepositional phrase, participial phrase or subordinate clause word caches or have students make them. Then use the new constructions for beginning some sentences. Discuss times when doing so is necessary or appropriate.

SLANG CACHE: Ask students to build their own slang cache after introducing a model slang cache. Discuss how slang changes and why. Ask students to supply as many alternative slang words and phrases as possible for the same meaning.

PARALLEL STRUCTURE: In attempting to find the best placement for their ideas or to determine what the best expression of their ideas would be, students examine their own papers for parallel kinds of expressions which underlie ideas that they are attempting to group together or examine as different aspects of the same problem. They are also looking for ideas that seem parallel but which they have not expressed in parallel form. Having sorted out these ideas and expressions, the students determine whether exactly parallel grammatical form will help them in the statement or advancement of those ideas.

The teacher could illustrate the way this process works by sorting through a paragraph similar to that following:

> Five factors determine the demand for a particular product. One is the number of people available to buy it. Another is their income level. A third is how likely people are to be able to get substitute products. The price is important. Sometimes advertising creates a rise in demand. It amazes me that the intrinsic worth of the product does not seem to concern the economist who figured all this out.

INTRODUCING QUOTED MATERIAL: Ask the students to search through stories, poems, or plays for a variety of single words, phrases, or sentences which seem important in some way. Either they establish the main idea, they enrich with detail the description of a character, they establish the emotional pitch or mood, or they pinpoint the crucial conflicts. After the phrases are made into a word cache, ask students to construct around them a comment about the original work. The quotations will serve to illustrate, specify and give emphasis. Ask the students to weave the quoted sentences and sentence parts into logical, gramatically whole statements, thinking as much about smooth and precise transition into the quoted material as about accurate use of quotation marks, commas, and end marks. Have the class share their responses to this project. Ask them to react to the manner in which the sentences are constructed as well as to what is being said.

COMPOSITION ANALYSIS: Cull through a work of imaginative writing, a story, poem, novel or play for key words or phrases. Let problems in clear reading determine what the class is looking for specifically, but here are some ways in which the search may be guided or the culled material sorted: Look for expressions that

1. are parallel and express parallel ideas.
2. establish a kind of idea map for the story.
3. work together to develop the idea figuratively.
4. establish a bias.
5. determine the tone.
6. are varied repetitions of a central idea and build the theme.
7. control the order of the story.

Once the parts are separated, various ways of re-sorting will make the work meaningful. In 7 above, for instance, the students might be working with the order of events in a story such as Faulkner's "A Rose for Emily." A list of the events in their story order will have to be rearranged to establish a time order; talking about this leads both to understanding the story and understanding how time can be manipulated by an author, so the principles which guide the use of flash backs in literature can be discovered. More generally, rearranging parts should make students more aware of how their own writing may be consciously structured.

EDITING: Establish with the class these word caches, or ones similar to them:

Audience	Purpose	Voice	Form	Style
lawyers	entertain	sweet	letter	offhand
business men	enlighten	acid	speech	labored
teachers	sell	rancorous	dialogue	businesslike
mothers	persuade	unctuous	essay	academic
DAR ladies	inform	pompous	poem	effete
feminists	exhort	scholarly	song	psychological
male chauvinists	scold	school-teacherish		new woman
	embarrass	moral		playboy
		parental		angry youth
		indignant		

Let individuals cross-choose from this list and attempt to write from, to, and out of the composite choice. Let groups draw and attempt to compose out of the drawn composite. (This can be hilarious.) Talk about the problems of pleasing people, fooling people, maintaining integrity, and attempting to preserve honesty.

PART TWO: EDITING SKILLS

Expanding and Transforming Basic Sentences

The English language operates with a relatively small number of expressive models which all native speakers learn to generate according to basic patterns that can be infinitely expanded and transformed in order to match precisely the details of meaning intended. Thus the grammar of English is a "generative" or "transformational" grammar.

Obviously the action is not in the basic patterns since every three year old has them pretty well mastered. The ability to express exactly what one has in mind with all necessary considerations for audience, honesty, power, grace, and courtesy is determined by how well one knows how to use the expansion and transformation systems.

There aren't many occupations, or even quiz programs, that reward those who can define "adjective." But a person would have a hard time acting like a human being for even five minutes if he could not make adjectives work. This is to say that adjectives--like adverbs, verbs, and nouns--are part of the basic expansion system of the language, without which all of us would be reduced to trying to grope through the day uttering only the basic sentence patterns.

The most important consideration about a system is not how to define it, but how to operate it. The person who writes, "It has come to my attention," not because he chooses to say that, but because he doesn't know how to say, "I have noticed," or because he is insensitive to the effect his expression has on people, will probably go through life wondering why people regard him as officious and rather cold.

The expansion systems on the following pages involve critically important language choices that all speakers and writers need to understand. There are no exercises here in underlining nouns and circling adjectives that keep kids mindlessly busy in the name of individualization. Rather, the exercises concentrate on getting kids to go to work in using adjectives, nouns, adverbs, verbs, clauses, and phrases with each other in order to say something in a more effective way; that is, in a way that more nearly nails down what one is trying to say--or conceal.

The most important use of these exercises is to illustrate to students that language is a structure that can be controlled for form and expression. And if anyone in learning to work the system should discover what an adjective "is," he should immediately call the nearest school of linguistics for what will doubtless be a considerable reward for doing what scholars in a lifetime of study have been unable to do.

Expansion and Transformation Activity References

for New Directions in English

	BOOK 1	2	3	4	5	6	7	8
EXPANSION:								
Modification		5, 7, 9 13-20, 25 30-31, 72-73	39 66-68	39-43	41-44 180 181-191	164 175 180-182	172-177	75-81 125
Compounding	60-61	78			47	188-193		
Substitution						176-178	127, 143, 170-171 182	313
Apposition								70
TRANSFORMATION:								
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Sentence Expansion Models

Reprinted below is the excellent exercise in sentence expansion from the second grade *New Directions in English*. It serves as a self-explanatory model for a way that students--using their word caches--can use the basic sentence pattern models to expand sentences for increased precision and detail.

p. 90

How does this sentence grow?

Omitted due to copyright restrictions.

Expanding and Transforming Possibilities

Expansion by Modification:

Without changing the pattern, any *part of a basic sentence pattern may be expanded by modifying:

Nouns headword: BIRD

Modifiers:	determiner	the bird
	adjective	the pretty bird
	noun	the neighbor's bird
	verb	the singing bird
	adverb	the bird there on the branch
	prepositional phrase	the bird in the tree
	verb phrase	the bird sitting in the tree
	adjective clause	the bird that I saw in the distance

Verbs headword: SING

Modifiers:	verb	sing standing
	adjective	sing loud and clear
	adverb	sing sweetly
	noun phrase	sing an hour
	prepositional phrase	sing to the rhythm
	verb phrase	sing to drown the noise
	adverb clause	sing while the band played on

Adjectives headword: RED

Modifiers:	noun	rose red
	verb	blazing red
	adjective	dark red
	adverb	once red, sharply red
	prepositional phrase	red as a rose

Adverbs headword: (variable)

Modifiers:	noun	a *tone* higher, a *step* further
	adverb	*really* softly
	prepositional phrase	ahead *by a neck*
	determiner	when you need your brakes *the* most

*any Dictionary Class word

A Dictionary Class word is one whose meaning a dictionary makes clear: words that mean things, action, attributes of things, attributes of action; words like happy, go, dark, soon.

A Syntactic Class word is one that helps keep dictionary words in their place in the sentence: words whose meaning the dictionary does not make clear; words like a, the, at, or.

Expansion by Compounding:

Without changing the basic pattern, any basic sentence pattern may be doubled, tripled or repeated many times; or several different basic sentence patterns may be strung together; with or without substitutions and modifications:

basic pattern: N V
doubled: Bruises heal and cuts heal, or, Cuts and bruises heal.

basic pattern: N V N_2
combined with three other patterns, substituted, modified:

> This picture, which someone has submitted for the annual, shows a senior's car in which there are eight students and on which there are six more for whom there was no room inside.

Expansion by Substitution:

Without changing the pattern, any *part of a basic sentence pattern may be expanded by substituting a phrase or a clause for the original part:

*any Dictionary Class word

Nouns

It looks possible.
N V Adj

A clause can be substituted for N and the sentence will still keep its N V Adj pattern:

That we just might win the pennant looks possible.
N V Adj

I noticed that.
N_1 V N_2

A clause can be substituted for N_2 and the sentence will still keep its N_1 V N_2 pattern:

I noticed you're in charge of decorations.
N_1 V N_2

The winner gets all the marbles.
N_1 V N_2

A clause can be substituted for N_1 and the sentence will still keep its N_1 V N_2 pattern:

Whoever wins the race gets all the marbles.
N_1 V N_2

Verbs

The birds flew the coop.
N V Adv

A clause can be substituted for V and the sentence will still keep its N V Adv pattern:

The birds *just dang well might have flown* the coop.
N V Adv

Adjectives

Jack's shack is nice.
N V Adj

A clause can be substituted for Adj and the sentence will still keep its N V Adj pattern:

Jack's shack is *really where the action is*.
N V Adj

Adverbs

Charley went there.
N V Adv

A clause can be substituted for Adv and the sentence will still keep its N V Adv pattern:

Charley went *over to Rosie's place*.
N V Adv

Expansion by apposition:

Without changing the pattern, any *part of a basic sentence may be expanded by adding an appositive:
*any Dictionary Class word

An appositive with a noun:
Alfred, *my friend*, found his wallet
N

An appositive with an adjective:
The woods were pitch dark, *black as the ace of spades*.
Adj

An appositive with an adverb:
For the first time he saw it clearly, *without the aid of glasses*.
Adv

An appositive with a verb:
He meditated, that is, *thought deep thoughts*.
V

Possessive Transformation:

Basic pattern	This is John, his book.
Possessive	This is John's book.

Expletive Transformation:

Basic pattern	To make such a rule seemed silly.
Expletive	It seemed silly to make such a rule.
Basic pattern	Only one piece of cake was left when I got home.
Expletive	There was only one piece of cake left when I got home.

Passive Transformation:

Basic pattern	Birds make melody.
Passive	Melody is made by birds.

Combining Transformation:

Basic pattern	Birds sing. Fishes swim.
Combining	Birds sing and fishes swim.
	Birds sing while fishes swim.
	As birds sing, fishes swim.

Negative Transformation:

Basic pattern	Birds sing.
Negative	Birds do not sing.

Question Transformation:

Basic pattern	Birds sing.
Question	Do birds sing?

Tense Transformation:

Basic pattern	Birds sing.
Tense	Birds have sung.
	Birds will sing.
	Birds once sang.

Number Transformation:

Basic pattern	The bird sings.
Number	Bird(s) sing. A bird sing(s).

Note: Native speakers of English do not have to be taught the rules for transformations because we come to school knowing how to make the transformations unconsciously. But just as an illustration, here is a grammar rule that a person learning English as a second language would have to learn, using the passive transformation as an example:

1.	Basic sentence N_1-V-N_2 order:	The hostess serves tea.
2.	Add ed to verb	served
3.	Add modal from verb to be keeping tense and number:	is served
4.	Rewrite N_1 as phrase with "by"	by the hostess
5.	Invert order to N_2-V-N_1	Tea is served by the hostess.

Some Models for
Expanding and Transforming Basic Sentences

Expansions from Pattern 1:

	Birds	sing.
Modification	Yellow birds	sing cheerfully.
Compounding	Canaries and parakeets	sing and preen.
Substitution	Whatever has feathers	sings.
Apposition	Birds--my canaries, for example--	sing.

Transformations from Pattern 1:

Possessive	Janet's birds sing.
Expletive	There are birds that sing.
Combining	Birds sing and fish play.
	Birds that fly also sing.
Negative	Birds do not sing.
Question	Do birds sing?
Tense	Birds will sing.
Number	Bird(s) sing. A bird sing(s).

Expansions from Pattern 2:

	Birds	make	melody.
Modification	Little birds	make	marvelous melody.
Compounding	Birds and ducks	make	melody.
Substitution	Things that fly	make	melody.
Apposition	Birds	make	melody, a song every day.

Transformations from Pattern 2:

Possessive	Birds' voices make melody.
Expletive	There are birds that make melody.
Passive	Melody can be made by birds.
Combining	Birds make melody while they fly.
Negative	Birds do not make melody.
Question	Do birds make melody?
Tense	Birds have made melody.
Number	Bird (s) make melodies.

Expansions from Pattern 2A:

	Chickens	give	farmers eggs.
Modification	Clucking, pecking chickens noisily	give	hungry farmers fresh eggs.
Compounding	Chickens and geese	give	farmers eggs and meat.
Substitution	Keeping chickens in pens	gives	farmers eggs.
Apposition	Chickens such as pullets	give	farmers eggs.

Transformations from Pattern 2A:

Possessive	A chicken's motherhood gives farmers eggs.
Expletive	There are chickens that give farmers eggs.
Passive	Eggs are given to farmers by chickens.
Combining	Chickens give farmers eggs that can be sold at the market.
Negative	Chickens never give farmers eggs.
Question	Do chickens give farmers eggs?
Tense	Chickens have always given farmers eggs.
Number	One chicken gives the farmer eggs.

Expansions from Pattern 2B:

Modification	Even sweet pussy cats often	consider	harmless little field mice very tasty.
Compounding	Cats and owls	consider	mice tasty.
Substitution	Cats	consider	the results of their hunting tasty.
Apposition	Cats, even well-fed pets,	consider	mice tasty.

Transformations from Pattern 2B:

Possessive	Cats consider mice's tails tasty.
Expletive	It is known that cats consider mice tasty.
Passive	Mice are considered tasty by cats.
Combining	Cats consider mice tasty everywhere they go.
Negative	Cats hardly ever consider mice tasty.
Question	Do cats really consider mice tasty?
Tense	Cats will not always consider mice tasty.
Number	Cats consider one mouse at a time tasty.

Expansions from Pattern 3A:

Modification	Hopping kangaroos	are	pouched marsupials.
Compounding	Kangaroos, wombats, and bandicoots	are	marsupials.
Substitution	Animals that go hop in the night	are	marsupials.
Apposition	Kangaroos	are	marsupials, animals that have pouches for babies.

Transformations from Pattern 3A:

Possessive	Kangaroos' husbands are not marsupials.
Expletive	It is surprising that opossums are marsupials.
Combining	If bandicoots are marsupials, they have a pouch.
Negative	Male kangaroos are not marsupials.
Question	Is it really true that wombats are marsupials?
Tense	Kangaroos have been marsupials for a long time.
Number	Thousands of kangaroo (s) are marsupials.

Note: Expansions and transformations of Patterns 3B and 3C are similar.

Expansion and Transformation Activities

WRITING A SUMMARY

After reading a chapter or a story, have the children choose the main character or characters. Then have them tell in short sentences what happened to these people, putting these events in sequence. Next, expand these sentences by adding significant details.

DICTION

Have available one large copy or individual copies of a poem with certain words substituted by a blank frame. Within each frame, put numbers starting with 1. Have the children number a sheet of paper correspondingly. After each number, have them write possible words that might fit in the context. Discuss their choices, then show the completed version of the poem.

DICTION

Put the first sentence from a paragraph on the board with one word substituted by a blank frame. Ask what words might fit in that slot, then record the answers. Read the next sentence and cross out words inappropriate to the expanded context and add other words that might apply. Continue until the paragraph is completed. Final step is to discuss possible reasons for the author's choice.

EXPANDED SENTENCE

Select a sentence like gray ghosts gasped grotesquely. Expand it by inserting words, clusters of words, phrases, clauses. These additions do not have to be alliterative, but if they are, that can be kind of fun, too. Halloween example: Late one ghastly night, gray ghosts, with great gusto, gasped grotesquely, "Good-bye," instead of graciously greeting the girls grouped together in the gloomy graveyard.

EXPANDED SENTENCES

Show a picture. Then ask what it is. Record the number of words used in that first sentence response. See if this sentence can be expanded by substituting longer but pertinent structures for renaming the object. Halloween example: First response--It is a witch. Expanded response--It is an old woman with uncombed hair who is trick or treating with her children.

BE A CLOWN! BE A CLOWN! (Using substitution phrases to build context, to develop a word cache for writing.)

1. Collect a body of material about clowns; bring in all clown pictures, clown costumes, books about clowns, etc.

2. Write "sentence frames" on the board. Here are examples:
A clown is a ______________.
A clown wears ______________.
The parts of a clown are ______________.
You will find clowns in ______________.

3. Pupils build a word cache by figuring out what words could fit into the frames, using the materials described in #1 above for research.

4. When the word cache has been collected, pupils write description or narrative about clown(s) from the viewpoint of someone who has never seen a clown before.

NEWSPAPER HEADLINES AND SENTENCE EXPANSION

Supplement the now familiar examples: SHIP SAILS TODAY and PROFESSOR RAKES LEAVES AFTER COMMENCEMENT. Use headline from current papers to show the need for expansion in order to eliminate ambiguity. Let children bring their own headlines and organize a writing lesson around them.

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NEW DIRECTIONS IN ENGLISH

BOOK 2
PAGE 101
BASIC SENTENCE PATTERNS

How do you think these words should be arranged to make sentences? Write your sentences on the lines.

1. crows rooster Our at little sunrise.

____

2. in still she believe Santa Claus Does?

____

3. on We time were all ready.

____

4. a like box is What square?

____

5. fire The is on house!

____

6. is The closer ghost coming!

____

7. the in lake can fish You.

____

8. fish Are the biting?

____

9. I can Where fish?

____

10. at Come once here!

____

As an alternative to the activity above, the teacher could put each of the words below on individual index cards and keep them in packs to be shuffled and rearranged into sentences.

1. or heavy light the pole Is?
2. A is round circle.
3. taste the or split Will good banana bad?
4. rather are nice think mice I.
5. the in tank The shark is.
6. aquarium We to the went.
7. my has Help! brother the shark!
8. of a Is toenail a toe part?
9. around jet Did the the world fly?
10. on the Look the clown at stool.

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NEW DIRECTIONS IN ENGLISH

BOOK 3
PAGE 40
ADJECTIVE EXPANSIONS

See which adjective you think best describes each noun. Then combine them in a phrase. Then make sentences using one phrase in each sentence.

ADJECTIVES	NOUNS	PHRASES: ADJECTIVE + NOUN
happy	airport	
clever	balloon	
busy	bridge	
angry	acrobats	
little	banana	
round	birthday	
yellow	bicycle	
fast	baby	
high	cake	
birthday	alligator	

SENTENCES

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NEW DIRECTIONS IN ENGLISH

BOOK 4
PAGE 39
ADJECTIVE EXPANSIONS

Can you make these sentences grow by adding modifiers to make each sentence more descriptive? Write your modifiers on the lines with the arrows. On the long line, write the complete new sentence.

1. The actor likes the play.

new

2. Bill is a player.

3. The piano is in the room.

4. The girl completed the assignment.

5. He is a teacher.

6. I am a singer.

____

____

7. My drink is in the glass.

____

____

____

8. Turn right at the building on 3rd Avenue.

____

____

9. I read a book.

____

____

10. Did you see the woman with the purse?

____

____

____

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NEW DIRECTIONS IN ENGLISH

BOOK 4
PAGE 40
ADVERB EXPANSIONS

On the line with the arrow, write a word or phrase that expands the meaning of the verb by telling how the action was done. On the long line, write the complete new sentence.

EXAMPLE: The coach walked

↑ slowly

____

1. The band marched down the street.

↑ ____________________

____

2. She gave the prize to me.

↑ ____________________

____

3. He read the book.

↑ ____________________

____

4. He accepted the reward.

↑ ____________________

____

5. Sue drew the picture.

6. The woman spoke in church.

7. We hid the ball in that drawer.

8. The jeweler decorated the crown

9. He spoke to the principal.

10. The students worked on their assignments.

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BOOK 4
PAGES 40-41
ADVERB PLACEMENT

NEW DIRECTIONS IN ENGLISH

For each line with a word that tells how the action was done, draw a little x in all of the spaces in the sentence where the word could go.

EXAMPLE: _x_ The ___ coach ___ walked ___ by ___.

slowly

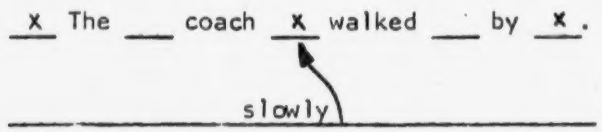
and ___ The ___ coach _x_ walked ___ by ___.

slowly

and ___ The ___ coach ___ walked ___ by _x_.

slowly

Then draw an arrow to the space you prefer:



BOOK 4
PAGES 40-41--Continued
ADVERB PLACEMENT

1. ___ The ___ boys ___ and ___ girls ___ swam ___ all ___ day ___.

happily

2. ___ The ___ class ___ worked ___ on ___ the ___ project ___.

cheerfully

3. ___ The ___ candidate ___ spoke ___ to ___ the ___ crowd ___.

sincerely

4. ___ The ___ automobile ___ broke ___ down ___.

noisily

5. ___ The ___ racoon ___ hunted ___ for ___ his ___ food ___.

stealthily

6. ___ The ___ boy ___ refused ___ to ___ do ___ the ___ work ___.

stubbornly

7. ___ The ___ captain ___ blew ___ the ___ whistle ___.

suddenly

8. ___ The ___ ball ___ crashed ___ through ___ the ___ window ___.

unexpectedly

9. ___ We ___ like ___ to ___ play ___ football ___.

usually

10. ___ The ___ bill ___ collector ___ wrung ___ his ___ hands.

gleefully

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NEW DIRECTIONS IN ENGLISH

BOOK 3
PAGE 67
ADVERB EXPANSIONS

Complete the following sentences in two ways. First with a single adverb, second with an adverb group.

EXAMPLE:

Jane sang (where) downstairs.

Jane sang (where) under a tree in the park.

1. The model plane plunged (where) __________

____

2. The rabbit ran (how) __________

____

3. The batter swung (when) __________

____

4. Everyone cheered (how) __________

____

5. Mark closed the door (how) __________

____

6. Sam pushed the pole (where) __________

____

7. The boy whistled (when) __________

____

8. The snake slithered (where) __________

____

9. I placed the books (how) __________

____

10. The kangaroo hopped (when) __________

____

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NEW DIRECTIONS IN ENGLISH

BOOK 5
PAGE 44
ADVERB EXPANSIONS

Rewrite each sentence with a phrase to replace each underlined modifier.

1. Place the records here.

   (EXAMPLE: in my lap)

2. The dog barked steadily.

   ____

3. Bill walked often.

   ____

4. He drove the car expertly.

   ____

5. Soon, we entered the cool countryside.

   ____

6. Suddenly, we noticed the dark clouds.

   ____

7. I lost the ball over there.

   ____

8. The place plunged downward.

   ____

9. He read the message rapidly.

Add modifiers to answer these questions:

10. Sam worked (how)

(EXAMPLE: slowly)

11. The man talked (when)

____

12. He welcomed the boys (where)

____

13. He approached the bull (how)

____

14. The bull snorted (when)

____

15. Mark closed the door (where)

____

16. Sam thrust the pole (how)

____

17. Ted pitched the ball (when)

____

18. We walked lazily (where)

____

19. The snake slithered (how)

____

20. Mark strode away (when)

____

Word Editing Supplement

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BOOK 5
PAGE 48
PRONOUN SUBSTITUTIONS

NEW DIRECTIONS IN ENGLISH

On the line below each sentence, write a pronoun that could replace the underlined words in the sentence.

1. An unknown person took my book.

Someone

2. My book has a library card in my book.

____

3. Did some person in here see my book?

____

4. If you did, will you please tell Nancy Jones, (my name)?

____

5. John and Bill and Jim are my friends; I really like John and Bill and Jim.

____

6. This is Janet Johnson and Janet Johnson will play the piano for us.

____

7. We are Sally and Sherrie. Will you please take Sally's and Sherrie's coats?

____

8. Ralph rescued the kitten. Rescuing the kitten was a brave thing to do.

____

9. I talked to Joe today and Joe said Joe can go hiking Saturday.

__________ __________

10. Fred would like more pie, please. (Fred is my name.)

____

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ANY BOOK
PREPOSITIONAL PHRASES

NEW DIRECTIONS IN ENGLISH

Here are some words called prepositions:
of
to
from
by
with

Any preposition can be used with other words to make a prepositional phrase:

of the pirates
with a loud yell
over the waves

Where could you put these prepositional phrases in a sentence like this?

One jumped.

How about: One jumped

with a loud yell — of the pirates — over the waves

With a loud yell one of the pirates jumped over the waves.

Use this list of prepositions to write your own prepositional phrases:

after ______________________________
around ______________________________
at ______________________________
behind ______________________________
by ______________________________
for ______________________________
in ______________________________
into ______________________________
of ______________________________
on ______________________________
over ______________________________
through ______________________________
to ______________________________
toward ______________________________
with ______________________________
without ______________________________

Now try writing sentences of your own with prepositional phrases from your list above and new ones you will think of.

Word Editing Supplement

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BOOK 5
PAGE 37
TURNAROUND WORDS

NEW DIRECTIONS IN ENGLISH

Some words can be certain parts of the sentence one time, and other parts another time. Write each of the following sentences in the sentence pattern boxes two ways.

Example: Joey watered the duck.
(Joey ducked the water.)

Noun	Verb	Noun
JOEY	WATERED	THE DUCK.
JOEY	DUCKED	THE WATER.

1. The officer tracked the spy.

2. Mother planted the root.

3. The native cooked the pepper.

4. They spied the secret hunt.

5. The machine will run the light.

6. The player moved his top.

7. We munch crunchies.

8. She will rip that stitch.

9. Will you dance the play?

10. He nailed the drum.

PART TWO: EDITING SKILLS

Paragraphing

The reader may wonder at the absence of paragraphing in the drafting section in favor of its inclusion here as an editing skill. The reason is that making paragraphs is something the writer, his editor, or the writer-as-editor do after the writer has written.

Paragraphing is much more the tool of the typesetter than the writer, stemming as it does from the invention of movable type. In operation the paragraph acts very much like the two spaces we allow between typed sentences; it's easier on the eyes.

As an outrageous analogy, asking a person to write (compose in terms of) a paragraph is akin to asking a person to design a spaceship for the next century, but stipulating that it must run on steam, cost not over $100.00, and fit in the trunk of a compact car. It is simply impossible to tell for sure what ought to be a paragraph until one has produced a sufficient amount of draft to be able to see what ought to hang together, what might better be separated, left as it is, strengthened.

The paragraph is no more a unit of thought than the sentence is a unit of thought. In English, our basic unit of thought is the phrase; phrases are the little-but-complete snatches of thought that we string together to produce connected discourse. Paragraphing, although one of the cosmetic preserving skills whose purpose is to make print look better, does concern itself with consideration for the audience and thus deserves attention during the editing stage.

Paragraphs can be added to draft when the writer asks himself these questions:

1. What will the reader appreciate seeing in one short spot?

2. What will the reader appreciate seeing in more connected passages?

PART TWO: EDITING SKILLS

Questions That Lead to Making Writing More of What It Is

PAGES IN NEW DIRECTIONS IN ENGLISH:

Book 4
28-30
90-99
178-188
270-275
276-281
300

Book 5
53-56
58-65
272-276
284-289
308-313
326-330

Book 6
29-43
111-118
205-207
290-339
361-366

Book 7
371-380
338
348-349
358-359
361-369

Book 3
346-349
372-373
331-339
207
328-329

At the editing stage it becomes frustratingly clear that, in writing, the virtues compete. The expansiveness and variety so important in drafting must give way, in editing, to tightness and unity. The processes of achieving the latter begin when the writer looks at what he has drafted to see what he has in fact said.

The first thing the writer-now-editor needs to do is to sift through his draft and see what he is writing about: bees, revolutions, bottles, cabbages, and kings. These are the writer's topics.

Next the writer must ask himself what he has written about the topics: bees are misunderstood, revolutions are messy, bottles keep things out as well as in, cabbages are the hope of mankind, heavy lies the head that wears the crown. These are the writer's comments.

The combination of topic plus comment should add up to a larger predication, the writer's theme. The task of editing is to identify, from the reams of draft, recurring topics and comments that can legitimately be said to result in a particular theme. Doing so involves a double barrelled responsibility, first to the material, then to the reader. To the extent that the writer carries out these responsibilities honestly, he is also exercising responsibility to himself.

Responsibility to the material will be covered in this section. It begins with an identification of recurrences.

Identifying Recurrences:

Have you noticed any recurrence of words or phrases in your draft that may suggest the presence of topics?

Jot down the number of times a recurrence appears in your draft and "star" the places where they occur.

Look carefully at the recurrences and make a tentative list of topics: These are the things I seem to be most interested in writing about.

At this point it is wise to try out your tentative selection of topics on a critical listener. Read your draft to another person and ask him to jot down the topics he hears as the ones you most emphasized.

Focusing Topics:

As you read through your draft, do you recognize similarities in topics that show up in several sections?

Are you able to recognize a recurring topic even if a variety of words is used to name the same idea?

Focusing Comments:

1. Given your list of topics, what sorts of things do you appear to be saying about them?

2. Looking at the comments you have written, is it reasonable to say such things about the topics? Can such statements be supported?

3. Which topics and comments can be added up to produce a large, overall predication or theme? Of these, which can be illustrated or supported?

Focusing Theme:

1. What would another person say are the attributes of the things, people, or events in your topics?

2. Now look at your comment for each topic. Do your comments seem consistent with the attributes listed above? If your comments make statements widely different from the attributes most people would think of, can you support them?

3. Looking at your topics and comments, or perhaps playing them back on a tape recorder, attempt to state some themes that could be derived. Themes might relate to

   This is the way other people say things are, were, will be, might be, should be.

   This is the way I say things are, were, will be, might be, should be.

   This is the way people are, were, will be, might be, should be.

Summarizing Topics, Comments, and Theme:

When you are fairly certain of your answers to the questions in the preceding sections, it is a good idea to write summary sentences for each topic and comment, and one for the entire paper and its specific theme. Here are some suggestions:

Try to make each major topic of your section of draft the topic of the summary sentence.

Then write a climactic summarizing sentence that pulls the comments of the paper together into a cohesive statement of theme.

For each of your topic and theme summarizing sentences, can you point to the specific subject and predicate:

This is what I'm talking about; (subject)
This is what I'm saying about it? (predicate)

Examine your topic-summarizing sentences in context. Do they relate closely in two directions: both to the topic and to the theme?

Are you able to find a single word or short phrase that pinpoints exactly the common underlying idea for all of your topics and comments taken together; that is, your theme? Could you use this word or phrase throughout the paper as a focal point?

Have you attempted to experiment with the form of your summary sentences? Did you experiment with word placement in these sentences to insure the clearest possible meaning?

Does each summary sentence reflect the level of abstraction, generalization, or concreteness that is carried in the text of your draft?

PART TWO: EDITING SKILLS

Questions That Assist the Writer in His Concern for a Particular Audience

PAGES IN NEW DIRECTIONS IN ENGLISH:

Book 4	10-16 66-67 102 152-158 218-220 244-245	Book 6	63 68-82 285-289 294-296 301-303 324	Book 8	197-207 338-339 349 372-373 388-389
Book 5	96-105 109-117 322-325	Book 7	346-347 349 417-434		

Identifying the Intended Audience:

What is the level of education of the audience?

What is the economic status and standard of living of the audience?

What is the age of the audience?

Are the persons you have selected generally liberal, conservative, ultra-liberal or ultra-conservative?

How much are members of the audience involved in everyday life with what you have written about?

What biases are members of the audience likely to have that should be considered?

Are members of the audience of a like mind or can you expect their attitudes to differ widely?

How can you make intelligent provision for the characteristics of members of your audience but not typecast them?

Is there a possibility that your writing might offend or hurt some members of the audience?

Are any members of the audience in a position to take reprisals against you if they disagree with things you say in your paper?

Identifying your Intention Toward the Audience:

Have you identified something worth saying to this particular audience? What exactly have you written that you think the audience will appreciate?

Are you attempting to present information or ideas that will strike the audience as new?

Are you attempting to ask the audience to take a different look at an old idea?

Are you trying to persuade your audience to believe in something?

Are you just trying to stimulate their thoughts about an issue?

Are you going to recommend that the audience do something?

Is it your intention to complain to the audience about their behavior?

By the end of your paper are you the only one who comes out smelling like a rose?

Are you attempting to entertain or amuse your audience?

Are you trying to please them?

Are you trying to confuse them?

Are you trying to lead someone from where they are to where you are?

Have you written this paper so the audience will think about some thing or will think about you?

Identifying Time, Place, and Content:

What period of time does the draft cover? A single brief incident? Several incidents that constitute an event? Events that suggest an era of history? Points of view that are supposed to be true now and forever?

Are you representing incidents that are current, past or future?

Are the events in your draft connected by appropriate verb tenses?

Does your paper have lapses in it? Where great leaps of time or situation occur, have you helped your reader make the jumps?

Would your paper benefit from tying everything more closely to a particular thing, place, event, situation, or point of view?

Does your paper have "landmarks?" How is the reader supposed to find his way around in it?

PART TWO: EDITING SKILLS

Marking Symbols

Drafting is essentially a private process which a writer performs mainly to satisfy himself: to see what he thinks, to discover what he knows, to find what he cares about. Given the assignment to publish some of his draft--which all of us from time to time face, whether as students or as professional writers--the job is to select those portions of draft which can be and deserve to be made public, to be shared *with* an audience. This is the *com* in communication: the making social and shared what has heretofore been private and individual.

At this point it is of great help to the writer if he has someone look at the draft which he has tentatively selected for the application of editing and preserving technics. And it is at precisely this point that the teacher can be of inestimable help--if he is willing to set aside the role of corrector and grader.

John Herum (*Writing: Plans, Drafts, and Revisions*) suggests that the teacher-as-helper can use just three symbols for marking a paper, marks that offer great assistance to the writer as he works over his draft:

// Hey! Wow! That's good.

? I am really puzzled about this. Can you explain?

[ ] These appear to be good topic and comment summary statements. (See importance of these statements on page 113.)

This marking strategy works best if the teacher can apply the symbols while conferring for a few minutes with the writer individually. Class size seldom makes that possible, but it's worth rearranging whatever we usually spend in-class time doing. Even if the conference can be scheduled only every third or fourth paper, the payoff in student interest and gratification is tremendous.

What About Grades?

Perhaps the strongest impulse for a writer to do better comes from evaluation--"How'm I doing, coach?" Unfortunately, grading and evaluation are not the same thing. In fact, grading almost never provides the kind of evaluation the writer needs.

If an analogy from athletics can work here, grades from a coach might influence some team members to play better. But on the whole, stimulus and motivation result from what actually happens on the playing field. You don't need a grade to reveal that you've done well by scoring a touchdown; the cheers from the crowd tell you that--and that is evaluation. Few symbolic grades from a coach are as impressive as the very real lumps and bruises that faulty execution gets one for his troubles on the field. Even worse, perhaps, is the feeling of having let down one's friends.

Some students will write better as a result of teacher approval or disapproval. But here the athletic analogy breaks down. You can criticize my footwork, and I will just smile. But when you criticize my language or my writing, I interpret that as a rejection of me. A 'C minus' on my paper means you think I'm a C minus person.

This is not to say that students should have their sensibilities artificially gentled. Students as writers, as much as students as athletes, can benefit from lumps and bruises--and cheers. But the place to get your lumps is in the marketplace, so to speak. The fact that writers receive grades but not evaluation may explain why so many kids regard sports, music, cars, and jobs as real, but writing as irrelevant.

Unless the teacher has three or four hours to spend in person with each student on each paper, he can get much more mileage from joining the writer as co-editor, and let the evaluation come from a live audience. But if the teacher refuses to permit evaluation to be something that happens naturally from the real responses of real people, then he can hardly approach the student as helpful co-editor. The student so approached inevitably wonders, "Which hat are you wearing now?"

How then does the teacher arrive at a grade for student composition? The truth is that there is no really satisfactory answer; the system places us in a bind in much the same way that art teachers are in a bind. Language Arts, remember? But if it is true--and surely we need more research on this--that the most useful role the teacher of writing can adopt is that of helping editor rather than grader, then it would be irresponsible to slow or halt kids' developing ability to write because of the pressures on us to assign grades.

In the meanwhile, these suggestions are offered as possible ways of determining grades in composition:

> Provide a file where students can keep their writing. Grade on improvement from first to last.
>
> Grade on completing the work. Did the student draft, edit, and apply preserving skills in sufficient quantity to meet class standards or not?

Grade by real evaluation. How did the audiences respond to your various papers? This is the only way published writers get graded.

Grade the masterpiece, the student's selection of the paper, or several papers he is most proud of with responsibility to point out what's so good about them.

Grade on a contract. Teacher and student agree to and sign a printed agreement for a certain degree of progress or production to result in a certain grade, then abide by the terms.

Editing Activities

Sometimes editing works best if the teacher and student can confer individually with each other, using, for example, the strategies listed back on page 8. At other times the development of editing skills can best be helped through group work and group activities. The ideas below, suggested by three people from the Department of Education at the University of Washington--Dr. Sam Sebesta, Dr. Dianne Monson, Dr. Watson Hovis--are specific aids that can be offered to groups of students in the editing or pre-editing stage.

* * *

INTRODUCE METAPHOR

Use HAPPINESS IS A WARM PUPPY or similar one-line metaphor booklet to introduce this comparison technique. Do a class booklet in which each pupil does one page defining some quality such as misery, patience, happiness, vacationing. Examples from such booklets: Misery is getting sea water in your mouth. Misery is getting sick on a vacation. Happiness is the click of your electric blanket on a cold night.

ALLITERATION

Choose a consonant sound. Then choose an adjective, noun, verb, and adverb in that order which begin with the same sound. Make four-word sentences pertaining to particular subject. Halloween example: Gray ghosts gasped grotesquely.

CONVERSATION IDEAS

Examples: What do your pencil and paper talk about at night?
What do your shoes say at night?
What might two dinosaur skeletons talk about at night when the visitors have left the museum?

ANIMALS AT GREAT MOMENTS IN HISTORY

Example: Write as if you were Paul Revere's horse on that famous night.

JUST-SO ORIGIN STORIES

Write a humorous or magic just-so story of how an animal or plant got to be. Examples: Why do mice have long tails? Why do mice have pink ears? Why do cats have whiskers? Why do leaves fall? Why does it snow? How did grasshoppers get their hop? Why do fish have scales?

PICTOMAPS

Make up an imaginary country. Make a map of it. What incidents could occur there? Show the incidents through small pictures on the map. Connect the incidents with tracks. Tell the story of the traveler in an imaginary country encountering the incidents. This is background for many fine epic as well as children's tales; e.g. ODYSSEY.

CREATIVE FILM VIEWING

Show a film or part of a film without turning up the sound. Have children conjecture on what would be said in the film.

END SENTENCES

You may readily try the technique of giving children the beginning sentence on which to base a story. Try, instead, giving the END sentence for a story. Examples: "They lived scrappily ever after." "And so the cat put his tail back into the well."

UNUSUAL SENTENCE BUREAU

Give children unusual sentences: "Create a situation where this utterance could be used." Examples of sentences: What is that that doing there? If this is is is, then is it his? When I say no, I mean yes.

FOLK TALE SCRAMBLE--THE WHAT-IF INSTANCE

Take two or more highly familiar folk tales. Mix the characters. Write the story that results. Goldilocks, taking a basket of food to the Three Bears, encounters a wolf who...

SUPPOSE THAT--CRUCIAL DECISIONS MANIPULATION

Take a familiar story and, midpoint, ask what would have happened if a character had made a different decision from the one he made. What if the hero in MATCHLOCK GUN had not fired the gun?

THESE ARE A FEW OF MY FAVO-RITE THINGS

Remember the song "My Favorite Things" from the SOUND OF MUSIC? Learn it, say it, sing it. Then have each child make up one line to go into a class project: a favorite things poem. One child's line in my classroom was this: "Lying down in the back seat of the car when my father is going around fast curves."

CINQUAIN

Five lines: the first line is the title of your poem. Second line, two words long, is description of the title. Third line, three words long, gives action associated with the title. Fourth line, any number of words, tells how you feel about the title. Last line is another word for the title.

BUILDING TALK (From Mauree Applegate)

Do buildings talk to you? Have you noticed any like these on some of your walks? A house that resembles an old tramp in the sun. A white church tiptoeing toward a hilltop. A tumble-down house hesitating at the edge of a cliff. Have pupils describe a building that to them seems to be alive.

DESCRIPTIVE WRITING THROUGH PICTURES

Use a picture with plenty of action and vibrant colors. Ask children to list ten or twelve items in the picture. Then let the class work together to add one or more descriptive words to each noun. The new phrases could also be combined to form a sentence or two describing the picture.

WORDS AND MEANINGS

Use a bulletin board or flannel board for this. Take words from reading lessons or from spelling lists. Write each word on a "left" mitten and its meaning on a "right" mitten. Let children take turns matching left and right mittens. This exercise can also be done on ditto for cutting and pasting.

DRAMATIZING BOOKS WITH STICK PUPPETS

Stick puppets, made from tongue depressers and pieces of plywood or wallboard, are easy to do with children. Start with a simple story like "The Three Billy Goats Gruff," make a puppet for each character, and a stage from a cardboard box. Let children act out the story with puppets while you read it.

COMPARE BOOK CHARACTERS

You choose the books or let children choose their own. Stories could be written on questions such as, "What would happen if Toad (WIND IN THE WILLOWS) met Caddie Woodlawn?" or "What would happen if Alice-in-Wonderland met Pooh Bear?"

BOOK CHARACTERS MASQUERADE

Have a school party to which everyone comes dressed as a book character and others in the class have a chance to guess the book. Suggested characters are Pippi Longstocking, Homer Price, Toad, Nancy Drew, or the Bobbsey Twins.

FAVORITE CHARACTERS OR AUTHORS

Each child writes about the author or character he would most like to meet, focussing the writing on why he would want to know the person.

LETTERS TO AUTHORS

Let children write a letter of appreciation to an author, telling him why they like his book. Letters can be sent in care of the publisher. Publishers' addresses are given in Arbuthnot's CHILDREN AND BOOKS.

FIRST SENTENCE STARTERS

Present three "starters" in a lesson: children choose one and use it as first sentence of story. Later, ask children to add new "starters" to the "starter box." Examples of good "starters" designed by fourth graders:

"She's gone! Now I am going to find her diary," muttered John to himself as he crept up the stairs noiselessly.

John stood stock still. His legs refused to go. The sweat broke out on his forehead.

At first the noise was very faint and seemed far away. It was an odd noise, one that the boys didn't recognize. As it moved closer, they went out to see what it might be.

Mary knew that if her mother found out, she wouldn't be able to sit for days. But she was determined to carry out her plan in spite of this.

There was a cow on Main Street, blocking traffic, that morning.

Everything was just fine, until I met those people....

"Something's coming out of the sink. Help!"

"John, the bathroom is flooded again."

It all began in the laboratory of Professor Bang.

The children were playing on the beach when they found the strange footprints in the sand. Their curiosity got the better of them and they decided to follow them along the shore...

AUTOBIOGRAPHIES

Use titles to narrow the autogiography to one incident. Don't expect a child to write his whole lifetime! Suggested phrases or episodes:

An Early Memory
My First Day at School
A Trip I Remember
When I Was Sick

My Best (or First) Friend
One I Loved
My Happiest Day
I Was All Mixed Up

STORYTELLING PICTURES

Use a picture collection to stimulate creativity. Don't ask "What do you see in the picture?" Instead, ask:

What happened just before this picture was taken? What is going to happen right after this picture is taken?

FINDING COMMON ATTRIBUTES IN WORDS

From a list of words, write on the board the ways they can be alike. Number these ways: 1) Contain the same number of letters, 2) Contain double consonants, 3) Contain silent e, 4) Contain the same number of syllables, etc. Make a chain where each word has at least one way it is like the word before. Put the number of the similarity beside the two words. Example of a chain: witch--ghost (1,4), ghost, bat (4), grave, scare (1,3,4).

PART TWO: EDITING SKILLS

The Survival Kit

It is clear that the sort of writing that results from this program is characterized by genuine involvement, concern for audience, honesty in trying to make sense of what the world is all about, or could be about, and where one fits into it, and interest--even delight--on the part of the writer in what he has discovered. Unfortunately these are not always the qualities that receive high grades from people who value the term paper, the expository mode, and linear systems of logic.

Despite the phenomenon of many college departments of English having rebelled from the imposed role of freshman composition as a "service" course, most English teachers are still expected to teach writing in a way that will enable kids to fulfill other teachers' essay assignments. The proliferation of agencies that, for a fat fee, will write your college papers for you with a grade guaranteed is a reverse tribute to the sort of writing these assignments typically demand. Thus, a thorny moral dilemma is posed for the teacher of English composition: shall I teach kids to write that they may more fully realize how to be true to themselves and to others, or should I give in to the pressures to teach my students how to beat the system?

Because no one else is likely to help our students, teachers of English simply cannot responsibly turn their backs on the kid who, unable to afford a ghost writer, needs to know by next Monday how to write a 500 word expository essay with tight organization and impressive use of sources.

Such a paper, although a parody of serious composition, can nonetheless be taught to most kids in fifteen minutes, so why not? Even though the English teacher may feel that he has not been wholly true to himself, to his students, and to the language, teaching the fast and dirties--as one full professor from a state college English department calls them--can be justified because it gives kids a necessary survival skill in a hostile environment.

After all, not even novelists and poets can write if someone doesn't pay the bills.

A model for a paper that will get kids through most of the tough spots is diagramed on the next page.

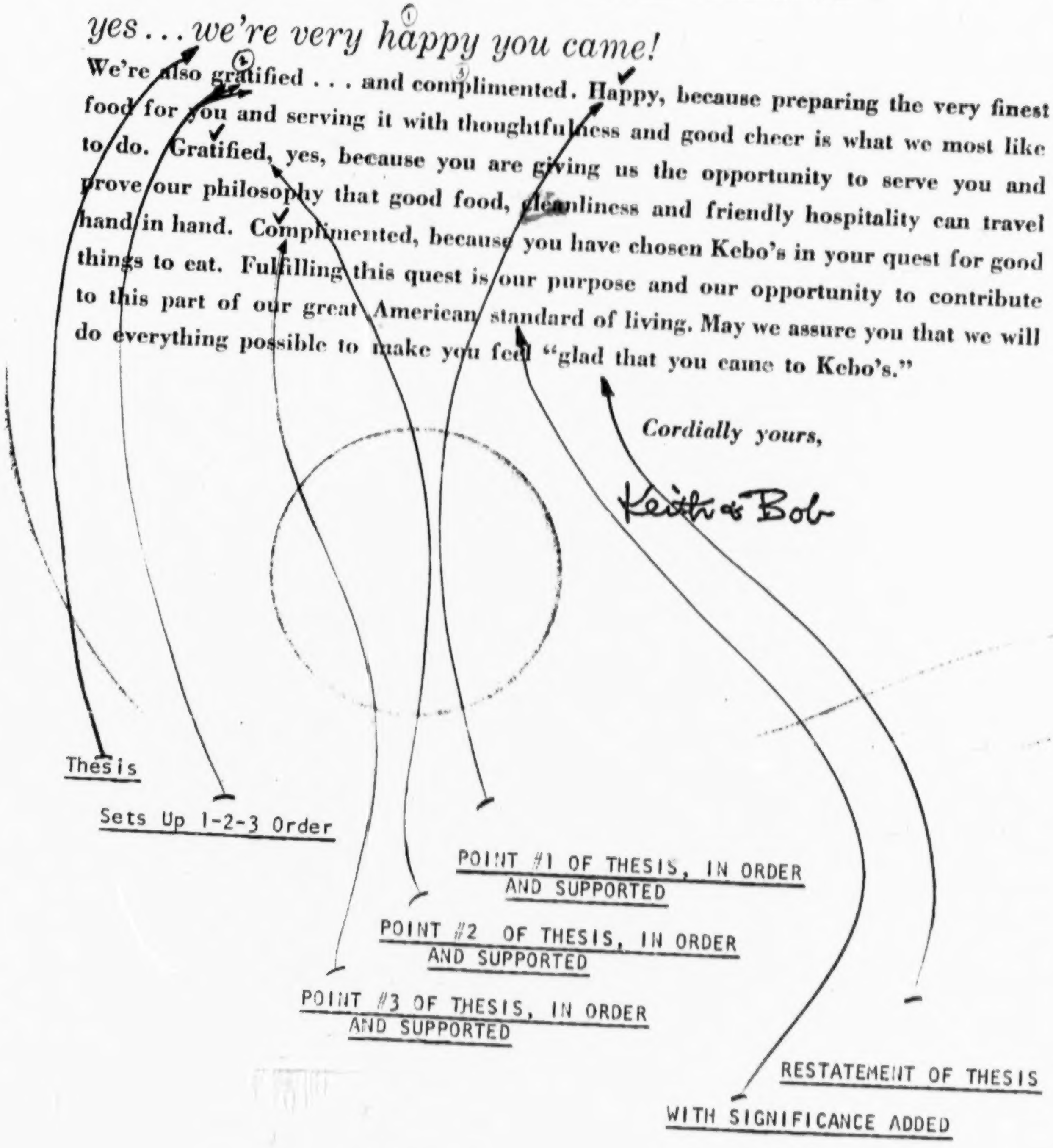
1-2-3 Fast and Dirty

How to Pass Any Comp 101 Course in the Country

Introduction	Thesis statement in one, crisp declarative sentence Subtly but unmistakably suggest an order for the body paragraphs	Tell 'em what you're going to tell 'em
Body Paragraph #1	Topic Sentence Following the order suggested in intro Make statement #1 to support thesis Cite textual evidence Explain or detail to clarify both above	Tell 'em
	Transition	
Body Paragraph #2	Topic Sentence Following the order suggested in intro Make statement #2 to support thesis Cite textual evidence Explain or detail to clarify both above	
	Transition	
Body Paragraph #3	Topic Sentence Following the order suggested in intro Make statement #3 to support thesis Cite textual evidence Explain or detail to clarify both above	
Conclusion	Return reader to thesis Remark significance of thesis in some way	Tell 'em what you've told 'em

An Appropriate Use of the 1-2-3 Model

from Kebo's Restaurant



yes . . . we're very happy you came!

We're also gratified . . . and complimented. Happy, because preparing the very finest food for you and serving it with thoughtfulness and good cheer is what we most like to do. Gratified, yes, because you are giving us the opportunity to serve you and prove our philosophy that good food, cleanliness and friendly hospitality can travel hand in hand. Complimented, because you have chosen Kebo's in your quest for good things to eat. Fulfilling this quest is our purpose and our opportunity to contribute to this part of our great American standard of living. May we assure you that we will do everything possible to make you feel "glad that you came to Kebo's."

Cordially yours,

Keith & Bob

Thesis

Sets Up 1-2-3 Order

POINT #1 OF THESIS, IN ORDER
AND SUPPORTED

POINT #2 OF THESIS, IN ORDER
AND SUPPORTED

POINT #3 OF THESIS, IN ORDER
AND SUPPORTED

RESTATEMENT OF THESIS
WITH SIGNIFICANCE ADDED

A Potpourri of Editing Questions

Read your work aloud. Who does it sound like? What emotion does the tone convey? Is that emotion right for your voice or the voice you are trying to create? Does it sound authentic? How will you know? Well, listen to human voices, and listen to your own voice when you are talking and you have something to say. Listen to tape recordings. Make comparisons.

Close your eyes and see if what you have written has any sights, colors, textures, patterns. If it looks grey and abstract, let yourself go a little and put in words that excite your visual sense or your other senses.

Do you have some feeling about your individual sentences? If you haven't got something dear to you in each one, it isn't your writing yet.

Are you writing this for somebody real? How is that person going to react? Where will he be? What will he be doing while he is reading? Where is he going to become completely enraptured by what you are doing? Make more of those places in your writing. What can you say that will make him let dinner burn while he finishes?

Is there any relationship between what you felt and wanted to say, what you heard in your own inner language that was beautiful, and what came out on the page? If not, getting there isn't magic. It's a matter of deliberately choosing words you like over words you have no feeling for.

Have you been confused, did you change, were you learning anything as you wrote? Does what you have said matter to you? Is it honest?

As for what order to put your ideas in, try at least to have a reason for that order. If you can't give a reason, try rearranging the parts and see if it makes any difference whatsoever.

Are the parts of what you are writing, communicating with each other in any way? They ought to be. What does the first part say that the second part has to be aware of? If your last part seems to be ignorant of what your first parts discover, something isn't happening.

Have you thought about recasting your essay as a dialogue? There is nothing sacred about the five-paragraph essay.

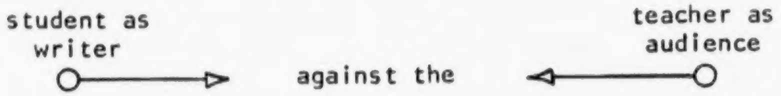
Get involved in situations where you hear or see the audience react to what you have written. Watch them. Get someone else to read your work aloud. If he stumbles or looks confused, that's a clue. If he laughs when he ought to look sad, that's a clue. If he starts talking about something entirely unrelated, that's a clue, but a complicated one. Try to discover how the words you choose and the order you put them in communicate your purpose. If the other person does not get the point, there is at least a possibility you did not make one.

See if your work provokes a reaction. Does it make anyone angry, happy, inquisitive? Does it make you proud?

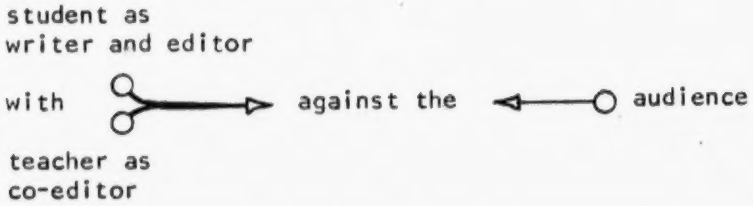
PART TWO: EDITING SKILLS

Writing for a Live Audience

One of the fundamental questions that must be faced by the teacher of composition is that of one's stance or location with regard to the writer and his audience. A common way to line yourself up is "against" the writer as follows:



Teaching the basic skills of writing as drafting, editing, and preserving, gives the teacher an alternative stance, joining forces with the writer, as follows:



Clearly--because it is difficult to stand in two places at the same time--the second scenario above demands a supply of audiences other than the teacher. One way to develop such a list of audiences is to fill out a little frame such as:

Take your paper to ____________ and ask him, her, them to ____________

The pages following, numbered integrally unto themselves, are taken from a publication of the Regional Composition Project in which seven Bellevue teachers participated over the past three years. The project document is included here as a source of ideas for live, immediate audiences for student composition.

Note: The vision of audience-as-adversary above is, to be charitable, oversimplified; but it does make recognition of the writer's very real feelings that the audience is critic and judge from whom there is no appeal. In the publishing world, this is very real indeed.

SUPPLEMENTS

The ideas in this booklet are for teachers who want to liven up their teaching of oral and written composition. The emphasis is on new and varied ways of responding to kids' efforts at speaking and writing--alternatives to grading and error-hunting.

The teachers who devised and tried out these response techniques in their classrooms are united on a principle of belief: if we want to help kids use language better, we must create situations that encourage a caring attitude about what they say. Speaking and writing are not just matters of "basic skills": they are enevitably tied to attitude.

These response techniques are not designed for a particular grade level. Many of them can be adapted for use in either elementary or secondary grades. Nor do they all depend upon a particular kind of composition form or subject matter.

We welcome teachers' reactions to these ideas. Any of the teachers listed on the next page would be pleased to discuss them.

Regional Composition Project
Seattle, Washington
August, 1972

This booklet, and the videotape which accompanies it, grew out of the Regional Assessment of Oral and Written Composition Project. Supported by contributions from the participating school districts, the project has brought together several teachers in the Puget Sound area. Its aim has been to examine the composing process as it occurs in elementary and secondary school classrooms and to discover ways to help young people use language with greater skill and satisfaction.

The following teachers and coordinators of English language arts have been participants:

James Barchek
  Kent School District

Kim Brockway
  Newport High School
  Bellevue School District

Robert Freund
  Mercer Island High School
  Mercer Island School District

Beverly Galvin
  Olympic Junior High School
  Auburn School District

Victor Gould
  Auburn High School
  Auburn School District

Marylee Graves
  Olympic Junior High School
  Auburn School District

Clara Hayward
  Mercer Island High School
  Mercer Island School District

Brian Herbison
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  Northshore School District

Barbara Hudson
  Meridian Junior High School
  Kent School District

Mary Ann Johnson
  Olympic Junior High School
  Auburn School District

Frank Love
  Shoreline School District

Mary MacRae
  Auburn High School
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  Shoreline School District

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*Editors for this booklet.
Drawings and pictures by Robert Weston.

LIST OF RESPONSE TECHNIQUES

WRITING

Which Voice....................................001
Prayers From the Ark...........................002
The Old Shell Game.............................003
The Obituary...................................004

VERBALIZING

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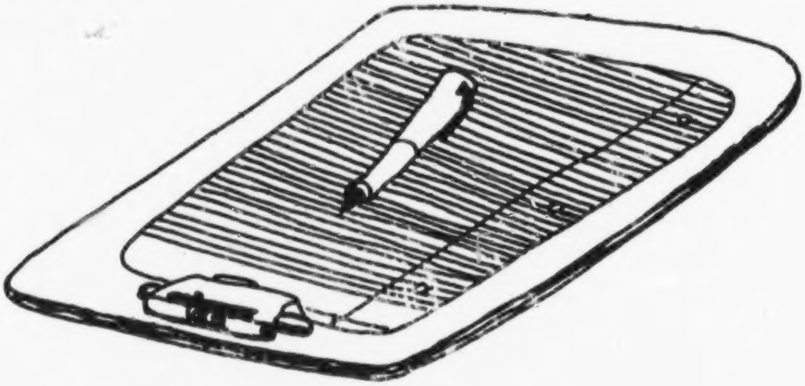
Response Sheet...............................029-A

WHICH VOICE

Purpose: To help students discover the variety of roles they can assume in their writing.



Procedure:

1. Begin with a class discussion about the many "voices" with which which a student can speak (Walker Gibson's Persona, Random House 1969 is very useful.)
2. Discuss the intimate, personal voice of a journal or diary; a friendly voice in a letter to an adult relative; the stilted voice of the writer of a book review, etc.
3. Each student offers one piece of writing to three other students to read.

Response:

1. The readers identify the voice they hear in the writing.
2. The student rewrites his paper in two new versions, each with a voice different from the original, but with the same material or theme.
3. The writer then returns to the first three people and asks them to identify the new voices. If they can, he has succeeded.

Variation: Repeat the same process asking students to write for different audiences:

- a parent
- a teacher
- an employer
- a lover
- a good friend.

PRAYERS FROM THE ARK

Purpose: To enable students to discover and develop style and tone in their own writing.

Procedure:

1. Have students make a list of animals that they think have "personality." (They may also discover that several adjectives are based on the names of animals, i.e., sluggish, catty.) Have them list as many animals as there are class members. Be sure the animals are well known to the students.
2. While the list is being made on the board, have someone in the class copy these animal names, one each, on 3 by 5 cards.
3. Conduct a drawing among the class members so that every person has a 3 by 5 card with the name of an animal he can "be" for the writing assignment.
4. Distribute dittoed excerpts from Carmen De Masztold's book, Prayers from the Ark (or The Creatures' Choir) for students to use as examples of a prayer format. Good ones to use are "Prayer of the Ox"; "Cock"; "Butterfly"; "Mouse"; "Cat"; "Dog."
5. Ask each student to write one prayer as if he were the animal whose name he drew. His goal is to reveal the personality of that animal by the style or tone of the prayer rather than by physical description.

Response:

1. Collect all the papers and ditto several without the name of the animal.
    a. Or, ask those students who finish early to write another student's prayer on the black board.
    b. Or, project several papers (with the title and name masked) on an opaque projector.

2. Discuss the papers. Explore those elements of tone and style that contribute to each successful characterization.

Variation: Use stereotypes (heroes, sports' figures, comic strip characters) instead of animals. The writing about one of these might consist of an epitaph; his first words in the morning and the last ones at night; a favorite object; a favorite food.

THE OLD SHELL GAME

Purpose: To test and rate the student's ability to perceive and describe.

Procedure:

1. Select objects (such as rocks) to insert into envelopes for each member of the class.
2. Number the envelopes.
3. Have students number their papers with as many numbers as there are envelopes, leaving room to write a description beside each number.
4. Set a pattern for passing the envelopes.
5. After all the descriptions have been written, switch objects and envelopes. (Be sure to record both the old and the new numbers for each object.)
6. Pass the envelopes again and ask the students to match the new numbers of the object to the old description. It is not necessary to discuss the descriptions.

Response: (Brief, but immediate and powerful)

1. When students have finished the matching, read the exchange record (see 5 above) and have students correct their papers. Work out a curve so they can judge their description perception.
2. Caution! Students may try to cheat by writing the first number down on the object to aid in identifying it later. If so, a cunning teacher can use this to his advantage by changing or adding digits thus compounding the confusion.

Variation:

Procedure:

1. Have several students select eight large pictures on a particular theme and number them.

2. Ask each student to select another person to present his portfolio of pictures in order.

3. All students are then to fold a piece of paper in half again so that there are four spaces on the front and back. They should not number the spaces.

4. As each picture is shown, students should write their descriptions of it in random order, front and back, on their folded papers.

5. After students have written all eight descriptions, they exchange papers.

Response:

1. The presenter holds up the pictures again in order and students try to match the number of the pictures to a description on the paper they have received. They write the number down.

2. Return papers to the original writers.

3. Have pictures shown again so that the writers can see how many pictures were correctly matched to their original descriptions.

4. Have the number of correct matches tallied and then develop a curve for the student's evaluation of his descriptive skill.

THE OBITUARY

Purpose: To give students practice in making inferences as they read and in using the information imaginatively as they write.

Procedure:

1. Gather samples of fairly lengthy obituaries from newspapers and magazines and circulate them among students so that they all read several.
2. Discuss the different kinds of information to be found in them. Consider those accomplishments and facts of a person's life that are commonly included. Discuss what information is left out and why.
3. Have each student make a private projection of the way he expects his life to go. After he has done some thinking, ask him to write his own obituary, using a pseudonym in place of his own name.
4. Assign a number to each paper; distribute the papers randomly.

Response:

1. Ask each student to write a biographical sketch of the person whose obituary he has received.
2. The sketch should be consistent with the facts as stated, but should also contain details that could be logically inferred from the information in the obituary. For example, what inference can the student draw from the fact that the man had been a long-time member of the American Civil Liberties Union?, of the John Birch Society?
3. Have students staple the sketch to the obituary; return to the original writers.
4. The two writers then confer together about whether the second writer's inferences are reasonable. Either person may complain about the treatment he has received at the hands of the other writer and raise the issue for class discussion.

TEAMWORK

Purpose: To give students experience in an effective way to review for a test.

Procedure:

1. Have each student choose a card from an envelope of index cards on which have been written the names of topics to be covered on a test.
2. Allow time for each student to organize notes on his topic from his text, notebook, etc. He may include questions on the topic that he would like answered.
3. Students break into small groups.

Response: Students read their notes to each other, ask and answer questions, and try to anticipate what items of information will be included on the test.

SUBTLE HINTS

Purpose: To help students, who are neither mature or secure enough to profit from adverse criticism, gain critical insight into their own writing.

Procedure:

1. Having finished a rough draft of any piece of writing, the student reads it aloud to himself.
2. He then writes a second draft, cutting, adding, rearranging.
3. He puts his writing aside for a day or two; then he rereads it and polishes it again. This time, he writes it on a ditto.
4. The teacher runs several copies of his ditto, enough for a small group with whom the student will discuss his writing.

Response:

1. The student takes his writing to a small group of other writers.
2. Each member of the group tries to respond to the writing in positive terms. (no negative criticism is permitted.) Each member may question the writer.
3. The writer listens to the comments. The writer may perceive what his peers are avoiding in their discussion of his paper.
4. The writer may or may not make a list of the changes he thinks his paper needs.
5. The writer revises his paper, basing his changes on what he thinks will make the paper more acceptable to his peers.

SHOW IT LIKE IT IS?

Purpose: To let the student discover that effective written communication of a visual experience depends upon the accuracy of his description.

Procedure:

1. Divide the class into two groups, one on each side of the room.
2. Show one picture to the first group, another to the second. Each picture should be one that can be easily reproduced by a student with no artistic ability. Position the pictures so that the picture is only visible by its group.
3. Ask students to describe in writing what they see.
4. Tell the students that they will be exchanging their descriptions. The person on the other side of the room will then try to reproduce the picture he has not seen by means of its written description.
5. After the above, give students time to add final details to their descriptions. Then exchange papers and have students begin their drawings.

Response:

1. After the first attempts to draw the picture are initiated, students may write questions to the original writers concerning the problems he is encountering in his drawing.
2. Give questions to the original describer who then answers in writing.
3. The process of question/answer can be repeated as time permits.
4. At the end of the writing, have each student keep his own drawing and the description he has used. Show all the students both pictures.

5. Ask students in each group to hold up their drawings and to arrange themselves according to the accuracy of their drawings. (Judgement should be based on visual qualities such as; size, position, identity, etc., and not on artistic merit.) Students settle their own disagreements.

6. Discuss what details (or lack of detail in the written descriptions) influenced the accuracy of the reproductions in each group.

7. Caution: it is crucial that plenty of time be allowed for the response process; it should not be crowded in at the end of the period.

Variation: Once students have received this kind of response to their descriptions of "appearance", they are ready to try the more difficult task of describing action. Instead of pictures, use two short sequences from a film, or two live performances with two different routines. Follow the same response technique.

A REASON TO REWRITE A PAPER

Purpose: To provide the serious writing student with a new view of his own writing; to give him clues on the way in which to approach the revision of a paper.

Procedure:

1. Have each student choose a piece of writing (less than 500 words), one which he values.

2. Have students form small groups to evaluate the papers within that group. (The teacher may want to assign students to particular groups to control the mix within the group)

3. Have a tape recorder available to each group. (If only one recorder is available, repeat the activity with various groups on successive days.)

4. Give each student a two-column form to be filled out by the writer during three stages of the procedure. The first column records his feelings at each stage of listening: the second, the insights obtained about his writing from each listening experience.

5. The student reads his paper aloud to the group. The reading is taped.

Response:

1. The student then records on the form (see example below) his feelings and discoveries about his paper after the initial reading.

2. The tape is then played back so that the group can take notes and prepare to comment.

3. The writer then fills out the second stage report, listing only those feelings and insights he gains from the mechanical playback.

4. The group discusses the paper; the discussion is taped. The group may or may not grade the paper.

5. The writer listens to the taped discussion (he can do this alone later) and fills out the third stage part of his form.

6. Sooner or later, the student makes a list of the changes he plans to make in his paper.

7. He then rewrites the paper.

SAMPLE FORM

Activities	Feelings (Emotions)	Insights (Ideas)
1. Writer reads aloud and tapes	Stage	1
2. Writer hears playback.	Stage	2
3. Writer hears taped discussion	Stage	3

List of changes to be made:

MYSTERY PAPERS

Purpose: To enable students to hear without embarrassment a variety of reactions to their writing.

Procedure:

1. Students sign their writing with a pen name before handing in their papers.
2. Each student receives a paper in return and joins his group of 12 students (or half of the class).

Response:

1. Each student reads the paper he received to his group.
2. Each listener takes notes. The notes consist of a list of the specific parts of the paper about which he has a feeling, a question, or an idea.
3. When the reading is finished and the group is ready, the reader turns on the tape recorder.
4. The reader reads the pen name on the paper. Then each listener in the group states his name and his reaction to the writing, specifying which parts he reacts to and explaining any ideas, feelings, or questions he has about those parts.
5. The reader turns the recorder off until the group is ready to respond to the next paper.
6. Sufficient time should be allowed later for the writers to hear the taped comments about the papers in their group.

Variation: This variation may be used separately or in connection with the response to the mystery papers. The teacher may wish to fill out the rating sheet for each group on successive days, or one member of the group can serve as the recorder.

Variation Purpose: To provide group members with information which will help them evaluate and improve their discussion skills.

Procedure:

1. On a blank sheet of paper, draw one circle for each member of the group.

2. Write the names of each seminar member in one of the circles.

3. Write on the board or hand out to the students a dittoed sheet of criteria appropriate to the behavior or participation of each member of the group.

4. Have group participants select the criteria appropriate to the participation or behavior of each member of the group and record the number of the criteria in the circle.

SAMPLE CRITERIA

Constructive

1. accepting feelings, encouraging
2. paraphrasing
3. questioning, information or opinion-seeking
4. lecturing, information or opinion-giving
5. directing, initiating, summarizing
6. criticizing
7. directing answers
8. expressing group feelings
9. setting standards

Non-Constructive

10. opinion--ideas unsupported by specific facts

11. silence, confusion, distractions, put downs

Response:

1. Have students hand-in filled response sheets.

2. Cut each student's circle out and return it to him for his information.

3. If this activity is repeated often, have students staple his collection of circles to a sheet of paper kept in his writing folder. Review sheet with him periodically.

HOTLINE

Purpose: To provide students with experience in succinctly expressing problems and understanding solutions to those problems.

Procedure:

1. Have each student write out a problem using first person narrative. Tell them the problem can be one any teenager might have, or a problem they might have. (What hours they can stay out on a school night; having to babysit for a younger brother or sister, etc.)

2. Have students omit their names and label their papers, "boy", "girl", or"either" and identify the type of problem they have written out.

3. Collect all the papers for use by the volunteer in step 6.

4. Set up a Pacific Northwest Bell Teletrainer* and connect a tape recorder for later playback.

5. Ask for a volunteer to take over the operation of the "Switchboard" and tape recorder.

6. Ask another student to volunteer to read a problem into a phone from the hall outside. That student may pick a paper from the stack accumulated during the writing that day.

7. Ask a group of four students to act as a Hotline Panel to answer the problem called in. The panel can take turns responding upon hearing the problem.

Response:

1. After the solutions have been heard and discussed on the phones, play back the tape for the whole class.

2. Discussion can be aimed at evaluating how logical the advice was, what kinds of advice seemed most pragmatic, and how much repetition there was in communicating the problems or their suggested solutions.

Variation: An interesting variation of the use of the Teletrainer can be to have a student call in a problem twice, the second time with a mirror in front of him to watch himself speaking. Upon the playback, have studentw decide if they are able to detect any more vocal variety or intensity or clarity in communicating the problem when a caller watched himself in a mirror.

*Teletrainers are currently assigned to the resource centers in each school district and intermediate districts. They may be obtained through these resource centers.

QUICK RESPONSE TECHNIQUES

Purpose: To show the student immediately whether he has communicated to his audience his purpose for writing.

Procedure:

1. Divide the class in half; one half leaves the room.
2. To the half remaining in the class, introduce someone from outside the class briefly and conspicuously to read a special announcement.
3. Ask the people in class to describe this unknown person as accurately as possible.

Response: 4. Give the papers to the half that did not see the person. Send them to another classroom (or wherever) to pick out the correct person, using only the description on the paper. (This person could be the principal, the custodian, a favorite teacher, etc.).

Variations:

1. Describe a picture so others can identify it from among many. Do the same with a simple object like a cup.
2. Each student chooses a partner. One person writes the description of his partner. The writer hides the paper; he then returns and writes directions on how to find the paper. He gives the directions to a different person's partner, who must then find the paper and identify the first partner from the description.
3. Use the same procedures in Variation 2., substituting an object for a written description.
4. Give each student an orange. Have him write a detailed description of it. Collect the oranges. If his description conclusively identifies his orange, and he can pick it out of all of the other oranges, he may keep it.

WHAT DID YOU SAY YOU SAW

Purpose: To provide experience in the value of careful observation and listening, plus accurate reporting. To provide insight into trouble spots in communication.

Procedure:

1. Have a tape recorder ready to use.
2. Select a large picture of a landscape or any other setting; mount it on strong backing, attach a cover paper over it. (It works best to select a picture with common elements such as water, trees, clouds, mountains, boats, weeds, or flowers, etc.)
3. Have a group of five volunteers go out of the room and let them view the picture for as long as they wish. Have them decide in which order they will return to the room to describe the picture.
4. Coach the students in the audience not to react to the statements of the volunteers as they each describe the picture--for example, contradictions or omissions among the speakers.
5. Ask the students to return to the room one at a time, to describe the picture as fully as they can. Set no time on this. Tape record each student's description.

Response:

1. After each description, or at the end of all of them, have the students **write out** their concept of what the picture will look like.
2. Uncover the picture in the classroom.
3. Ask the students to tell you in what ways their written concept of the picture differed from the actual picture. List on the board the main areas of variation.
4. Have the students listen to the taped comments of the five volunteers for accuracy, thoroughness, and vividness. Match sources of confusion on the board with various speakers' comments.

Variations:

1. Ask the entire class to write a good description of the picture based on the insight gained from the list of trouble spots listed on the board.

2. In place of a picture, ask three students to choose a well-known person, the three students then go out of the classroom. The remaining students try to discover the identity of the person by proposing questions, as few as possible.

   a. Divide the class into three groups, each group develops a question. Then a representative from each group goes to the hall; he reports back with both the question and the answer.

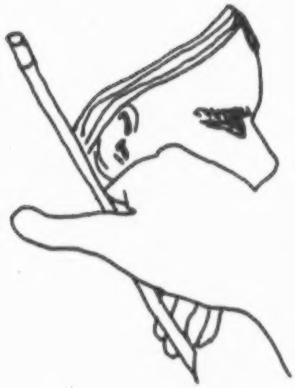
   b. Continue the process until the identity of the person is guessed. Discussion should center on the kinds of questions which elicit the best information.

3. Follow the procedure above, except have the students submit the questions in writing and return with a written answer.

   a. Each of the three groups in the room work independently in competition with the other two groups.

   b. Only one question at a time may be submitted to the group in the hall.

AN OBJECT REPRESENTING ME



Purpose: To focus on involving students within the class in establishing an awareness of self and of others.

Procedure:

1. The student is given an opportunity to expand his consciousness of self by bringing in an object he thinks best expresses, represents and symbolizes himself.

Response 2. The student should be prepared to use, to speak about, to act out, and to share this symbol with his group.

3. He first offers to his group the object and lets them respond as to the reasons they think that he has chosen the object.

4. He then gives a short reflection on his choice.

Response 5. The group discusses how together or apart they are in their understanding of each other's search for an image.

6. Through this activity, it is hoped that they will better be able to relate other English activities to the immediate class. (John is like the main character in this short story in these ways, etc.).

014
Playing a Role

I'D RATHER BE...

Purpose: To enable students to express their ideas more freely.

Procedure:

1. Give each student two sheets of paper, each one dittoed with one of the lists of words below. Space the words so that they can be cut apart to form a deck of cards.

2. Here are 24 objects that you might rather be. Rank them in order of preference and see what you'd rather be.

   a. redwood tree
   b. IBM card
   c. racing car
   d. gorilla
   e. red balloon
   f. scissors
   g. amplifier
   h. light bulb
   i. pencil
   j. novel
   k. newspaper personal column
   l. jet plane
   m. peace symbol
   n. record
   o. poodle
   p. protest sign
   q. thermometer
   r. nail
   s. worm
   t. video tape
   u. daisy
   v. bottle of beer
   w. poem
   x. eye glasses

3. Now, give the reasons for your first four choices.

4. After you have made your preference list, cut the object cards to make a deck for a game you'll play to find out how well you know each other.

5. Combine your deck with the decks of your other group members.

6. Deal cards to each other.

7. Each player looks at his hand to discover which card he thinks each of the other players has made as one of his first choices.

8. The dealer has the first turn. He places one of his cards face up in front of one of the other group members whom he thinks chose this object as one of his first four choices. He then states the reason for this choice. The other players may respond but should not reveal their four list choices.

9. Play continues until all players have used up their cards.

Response:

10. Now comes the moment of truth. Each player reveals his top four card choices and compares these with the cards the group thought were his top four.

11. How close are you to selecting each others' images?

SELLING YOURSELF

Purpose: To help students present themselves meaningfully in writing to prospective employers.

To help students gain further insight into job interview techniques by role playing the employer.

Procedure:

1. Have the students apply for a currently known and available form of employment. Application can be in the form of a letter, a resume, or a newspaper advertisement.
2. Or, have the students apply for a conjectural occupation, one not presently needed and for which qualifications can only be imagined. Application could be a letter and a portfolio of sample work, a photo-essay, or a composition.
3. In addition, the students prepare for an interview following the presenting of their written applications. (Preparation for written exercises involving any of these situations may be extensive, including: reading, interviewing, and discussing.)

Response:

1. Suggestions for response to situation 1. (above)
   - A. Letters are projected so that the entire class can see them; the writer provides information about the nature of the job he seeks, the expectations of the employer, and what he supposes will be the criteria for the selection of employees.
   - B. The class comments on each letter, using such criteria as: the physical appearance of the letter, statement of purpose, observance of letter writing conventions, tone, and clarity of explanation.
2. Suggestions for response to situation 2. (above)
   - A. The class is divided into groups, each designated as the company which might hire an applicant. They are provided

with a written or tape-recorded description of the imagined job and the type of organization which might need people for that job. (This information is to be provided by the group or individual who produced the conjectural job description in situation 2.)

B. Each group reviews the applicant's materials and then calls in each applicant for an interview.

C. Subsequently, in either written or improvised dramatic form, the small group tells each applicant whether or not he is hired, with an explanation of reasons.

ROLE PLAYING FOR OPEN TALK

Purpose:

1. To enable students to think more critically about the writing of other students.
2. To help students overcome their reluctance to respond openly to the writing of other students.

Procedure:

1. Each student should have writing that he is willing to share with another student, his partner.
2. Circulate a can of baker's clay* and ask each student to take a handful and shape it into a face.
3. Have each student decide on a name and an age for his clay face.
4. Each student will introduce his clay face to his partner so that the partner will become familiar with the initial expression of face.
5. Have students practice manipulating the clay faces to show anger, pride, surprise, etc. to see if their partners can guess the emotions.
6. Each student should then read his partner's writing selection.

Response:

1. After reading the piece of writing, each student should manipulate his clay face to:
   A. Show how the writing made his clay face feel.
   B. Tell what the writing made his clay face think.
2. Have students explain to each other exactly which parts of the writing (specific selections) caused the face to react.
3. Repeat the procedure and the response as often as time allows.

*Baker's Clay Recipe

3 c. flour
1½ c. salt
6 tsp. cream of tartar
3 c. water
3 T. oil
Food coloring
Few drops of mint flavoring

Sift dry ingredients into heavy aluminum pan. Mix liquids and add to dry ingredients. Blend. Cook over moderate heat. Stir constantly, until dough pulls away from pan or until sticky. Turn on floured board, knead. Add coloring. Store in airtight container. Keep in refrigerator.

PRE-PRODUCTION WRITING

Purpose: To make students aware of the fact that all project planning involves the composition process.

Procedure:

1. The student writes in detail his plans for a project for another class.
2. Possible projects could include:
   a. Home economics: a notebook of home decorating ideas, a collection of favorite recipes, hints on sewing synthetic fabrics.

   b. Foreign language: making a tape for the use of a foreign language student studying English.

   c. Mechanical/technical drawing classes: plans for a house, or a small commercial building with detailed explanations of purpose and function.

   d. Social studies: construction of a model of an historical building or the reproduction of a document.

   e. Woodworking/metal classes: drawings and written descriptions of the process to be followed in the creation of a piece of furniture, a metal wall hanging, etc.

   f. Mathematics: a written description of the construction of three dimensional figures illustrating mathematical principles.

Response:

1. The teacher's approval of the project on the basis of the preliminary written description will be the primary response.
2. The teacher's (other subject area) acceptance of the finished project for credit will be the final response.

Variation:

Procedure:

1. A student works with a partner to conceive of a possible project, product, or a service for which a need exists.

2. All communication from the beginning must be conducted in writing.

3. Writing continues until both are sure that they understand each other's ideas, the process of putting the product together, and the end result.

Response:

1. One partner gets up to explain the project orally to the class. The other must remain silent even if he disagrees with what is being said.

2. The second partner then has a chance to set the record straight to the class.

3. Both partners then discuss the difficulties they experienced in communicating during the project. (Explanation may be done in front of the class or with the teacher or as a written assignment.)

STAMP IT ME

Purpose: To enable students to generate self-disclosure data and provide a base for student interaction using the self-disclosure data.

Procedure:

1. Students are asked to make up a brochure advertising something they have written (materials are provided for this activity: sheets of colored paper, materials which lend themselves to collage, such as catalogues, post cards, magazines, etc., glue, staples, tape).

2. Advertisements are then displayed around the room. Students wander around looking at various advertisements.

Response:

1. Students can select several advertisements that particularly interest them and go talk further with those students who created the ads.

2. Creators can present their advertisements to the entire class explaining and interpreting their creations.

Variations:

1. Road of life: Each participant is asked to place a dot on his paper which represents his birth. He can then portray in any way he wishes a series of critical incidents which he feels are representative of his life. (Road map with pictures symbolically placed, a graph, etc.)

2. Comic Strip: Participants divide their paper into twelve sections. In each section they are to illustrate a peak experience .

3. Silhouettes: Group forms dyads and participants take turns drawing full-sized silhouettes of each other. Silhouettes are placed on the wall, the name of the model is added. All participants move from silhouette to silhouette adding the feature which they associate with the model.

JUST GIVE ME THE FACTS...

Purpose: To assist students in selecting data relevant to a specific assignment.

Procedure:

1. Divide into pairs.
2. Each member of the pair is to learn as much about his partner as he can for the purpose of making a collage. The collage should depict his partner's personality or character, or interests, or any combination of these.
3. Students should have time to work on their collages in class. The collage may be shaped so as to suggest a personal characteristic or interest. (A large mouth for a talkative girl; a musical note for a musician)
4. Allow several days for completing the assignment. Have students display their collages in the room for leisure viewing by all students.

Response:

1. After all of the collages have been posted, allow time for students to talk to their partners about the contents of the collage.
2. Ask a third student in the class to explain the collage using onthe information depicted on the collage. The collage-maker, the subject and the third party then discuss the problems of communication encountered at each step.

Variations:

1. At the beginning of a new class situation, have students interview each other for a definite period of time. Each partner will then introduce the other one to the class, using only that information obtained in the interview.
2. Have students select a controversial issue and interview five people for their opinions on the issue. In class, have students

explain the issue and detail the responses of the people interviewed. Students then discuss or write out their reactions to how well the interview covered the central facts.

020
Transfering to Another Medium

RESPONSES IN ANOTHER MEDIA

Purpose: To help students perceive something about the process of communication by reacting to and interacting with other students' compositions.

Procedure:

1. Almost any student writing will serve as starter. Teachers using this technique for the first time might consider assigning a detailed description or a creative writing project.
2. Identify each student's writing by number rather than name.

Response:

1. One student evaluates another student's composition by responding to it in a medium other than writing.
2. Example: The student has written ___*___ ; another student responds to the writing with ___**___ .

*Written Form	**Response
Short story	Collage
Character sketch	Cartoon
Incidents or episodes	Montage
History	Mobile
Biography	Clay figure
Reporting	Portrait
News story	Drawing
Editorial	Photograph
Letter	Film
Play	Video tape
Poem	Recording
Novella	Role playing

Variations:

1. The possible combinations of writing and responding are endless.
2. Consider sending a set of papers to an art class, to a drama,

speech, or music class for a response. Students in the non-writing class can respond not only through another medium but through taped or in-person discussions.

3. The non-writing responses in turn can trigger new writing experiences; a collage made in response to one student's writing can serve as the stimulus to another student for descriptive writing.

Cautions:

1. Consider whether the task assigned suits the skills of the students involved--at both the writing and the responding levels.
2. Allow plenty of time for interaction between writer and responder, especially if they are from different classes.
3. It is the ongoing process that is crucial in this activity.

CLUES TO FEELINGS

Purpose: To help students become alert to clues about the emotional state of another person.

Procedure: (With the help of an extroverted student, the teacher should demonstrate the procedure first.)

1. Ask each student to think of an emotion and write it on paper; a clear physical manifestation of it without naming the emotion.

2. Collect the papers--redistribute them at random, because a lone student might be embarrassed by being in front of the class. Send five students at a time to the front of the room. Each student acts out the physical clue he has found on the paper he received. By counting off from one to five around the room, assign certain students (all students with the number 3) to watch a certain actor (number 3) intently.

Response:

1. The class tries to guess the emotions that have been demonstrated.

2. The class discusses both the actor's response to their writing clues, and the audience's response to the acting. Actors discuss how helpful the writing was to them.

3. As a follow-up activity, describe a person doing something quite ordinary (such as walking into a room) in a way that could reveal his emotional state. Discuss.

Variations:

1. Use the same procedure to guess the age or occupation of a person.

2. Divide the class into groups of four. One of the four students leaves the room while the others decide who he is going to be (a rock personality, a doctor, a repairman, etc.). When he returns, the others treat him as the character he is supposed to be. He then tries to figure out his role and respond accordingly.

THE WRITING TEMPERATURE

Purpose: To help students assess the emotional impact of their writing upon their readers.

Procedure:

1. Ask each student to try to determine what his emotional state is at the beginning of the lesson: tired, bored, apprehensive, excited, etc.
2. Students read each others' papers (any writing) according to a prearranged pattern. Each paper should be read by three to five people.

Response:

1. The student writes down on a tally sheet his emotional state before he begins reading the paper.
2. The student reads another student's paper until he discerns the moment his emotional state changes. He then records on his tally sheet where in the paper the change occurred (after which words, phrases), and what the change is (from boredom to interest, from fatigue to amusement, etc.) along with the name of the writer. There should be a separate tally sheet for each piece of written material the student reads.
3. Every time the reader feels an emotional change while reading, he records it. He should not mark the paper itself because it might influence the next reader.
4. At the end of the reading, the reader records his overall emotional response to the paper, even though his response may be "no change in emotion(s)."
5. After each paper has been read by at least three different people, the original writer retrieves it and has three tally sheets to ponder before he writes again.

EMOTIONS AND MEDIA

Purpose: To explain the relationship between personal emotional responses and various forms of media.

Procedure:

1. Have students list the various emotions they experience, such as love, hate, kindness, pity, disgust, etc.
2. Using a scale of zero to ten, have them place the range of emotion they usually experience (0 is none; 10 is extreme; some students experience very little emotional reaction to anything).
3. Make a list of media (movie, t.v., books, radio, songs, newspapers, magazines, etc.).
4. Have each person try to rank these in terms of his emotional experience, listing in order from the one which evokes the greatest emotional response. Have students consider both the highs and the lows.

Response:

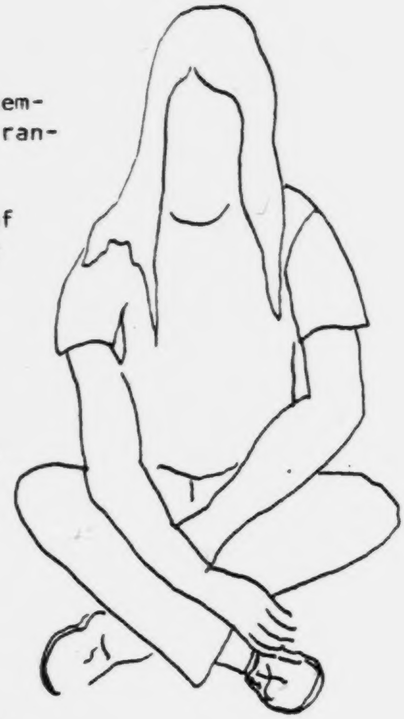
1. Make a composite chart for the whole class of the media and the emotional responses to them.
2. Discuss the reasons why a certain medium creates a greater emotional response than another.
3. Discuss what particular films, poems, novels, etc., create emotion in individuals. Are there any patterns?

Variation: Instead of media, explore topics such as stories about love, adventure, mystery, psychological quirks, etc.

WHO DO YOU SAY YOU ARE?

Purpose: To enable students to evaluate the writer in terms of his product.

Procedure:



1. All students write descriptions of themselves which are then distributed at random.
2. Each student is given a large sheet of paper and 10 minutes to do any of the following:
    a. Draw a picture, a cartoon, or a caricature of the person who has written a self description.
    b. Draw a pie with wedge-shaped segments of differing sizes to illustrate percentages of the writer which are devoted to particular life focuses -- love, work, school, sports, music, sleep, etc.
    c. Draw a life line or graph of the writer's life showing high points or projected total life line, indicating where the writer is at the present time.
    d. Write a series of words such as adjectives, free associations or even another description.

Response:

1. Completed sheets are held by individuals while they circulate around the room discussing descriptions. They should be instructed to talk to each other concerning the product (how well the responder understood the description, etc.).
2. Perhaps a sheet of questions could be attached (limit of four) to enable the students to discuss more responsibly and/or think more critically about the process.

THE STUDENT AS CRITIC

Purpose: To help the student develop his own critical framework for evaluating his writing.

To help the student develop a sense of writing for audiences other than the teacher.

Procedure:

1. A starter writing assignment may include any kind of writing. It may be whatever the student wishes to volunteer.

2. The class as a whole suggests a list of responses which could be applied to all types of writing. The teacher records these responses on the blackboard (20 to 30 are recommended). Undoubtedly there will be both descriptive and evaluative terms. One word responses are expectable and acceptable. Here are some probables:

   interesting
   well organized
   yuk!
   fresh
   boring
   sloppy handwriting
   poor spelling
   confusing
   weird
   interesting topic
   fun
   illogical

3. Assign numbers or letters to these responses.

Response:

1. The students read the papers. Each student reads several pieces of writing. Somewhere on the paper the reader lists the numbers of these responses which he feels apply to that paper.

2. During this reading stage, more responses (and numbers) should be added to the list when the readers suggest them.

3. When each paper has been reviewed by five critics, it returns to the author. He tabulates the responses, decodes them into written responses, and adds his own comments if he has any.

Variations:

1. The teacher may wish to form small groups of students whose writing had similar responses.

2. The teacher can tabulate a list of those responses which were and which were not used and bring them to class for discussion.

Follow-up Activities:

1. Repeat the activity with a modified list,
   with a different kind of assignment,
   with a different type of writing,
   with a rewrite of the first paper.

2. The teacher collects the writing and tabulations until the activity has been repeated often enough for each student to be able to make comparisons within his own writing.

3. The teacher and/or students may wish to focus further discussion and writing on one particular element suggested by the list and their experience with it.

Cautions:

1. The teacher's response to student writing may (or may not) invalidate the effect of student responses.

2. The students may need to be warned against submitting writing which is too private to share.

3. The teacher should avoid censoring or amplifying the brainstormed list created by the class. In time, the audience will discover what is useless and lacking, and what needs emphasis and what is vague.

MAKING CONNECTIONS

Purpose: To help students recognize a common theme occurring in two dissimilar media.

Procedure:

1. The teacher cuts short accounts out of the newspapers, all related to a common theme. There should be five or six more articles than there are students. Mount the clippings on paper with scotch tape. (Suggested themes: beauty, ages of man, seasons)

2. Circulate the clippings among the students, asking them to read at least five different articles.

3. Show a film with a related theme. (Thematic listings are to be found in the catalogues of the Seattle Public Library, the University of Washington, and Intermediate School District 110.)

4. Ask students to write a short statement about any connections that they see between the clippings and the film.

5. Ask students to sign their papers and then tear off the signatures, keeping them in a safe place to produce later. Then number 1, 2, 3 on paper.

6. Students then post their papers (with tape) on any wall in the room where they can be read easily. (If more than one class is involved, use a different colored paper for each period.)

Response:

1. After all of the papers are in place, students are to roam the room reading papers and discussing their merits informally.

2. Students then vote on the best three statements in each class. Voting is accomplished by marking an X next to the 1,2,3 on the paper chosen.

3. Take down all of the winning papers, which are then matched to the torn off names. Publicize the winners.

Variation:

1. Students first develop a criteria for judging papers.
2. Students write about their reasons for choosing the papers, directing their comments to the original writers. (Response by writing)
3. Winning statements are dittoed for further discussion. (Response through verbalizing)

SPEECH MEASURING STICK

Purpose:

1. To motivate a student to use language effectively to achieve his purpose.
2. To provide the speaker with feedback from his peers to judge his success and evaluate his performance.

Procedure:

1. Pre-delivery strategy (writing or discussion with the teacher).
    a. Student states his topic and assesses his knowledge of it.
    b. Student evaluates his audience in relation to his subject: level of understanding, predispositions, and what information his listeners will need and how they will use it.
    c. Student describes his purpose: What he hopes to make happen between himself and his audience.
    d. Student organizes his notes to achieve his purpose.
    e. Student designs a measuring device (such as a quiz) with which he can judge the success of his report.
    f. Student decides what he will accept as success.
2. Delivery of the speech.

Response:

- a. The audience uses the measuring device.
- b. The student collects his device, writes a summary of the results, and evaluates his performance on the basis of the data he has collected.

Variations: Some other purposes and appropriate measuring devices:

1. To persuade--a before and after vote to indicate whatever change the report caused.

2. To entertain--at the end of the report have students hold up a "Yea" or a "Boo" card.

3. To teach a skill--audience performs the skill.

4. To sell a product--audience turns in a "yes" or "no" card to the speaker.

EXAMPLE (Procedure 1)

A. Topic: The danger to human beings of exposure to radiation.

B. Audience: The audience has a background in general science gained in a ninth grade general science course. Some may feel mildly interested in the subject; others may feel it has nothing to do with them.

C. Purpose: To inform the audience about three basic sources of dangerous radiation and about the symptoms and effects of radiation poisoning.

D. Notes: The student tries to tailor his material to his audience by gathering examples of young people stricken with radiation poisoning.

E. Device: A short quiz to be taken by the audience after the speech.

F. Success: Seventy-five per cent of the class should be able to list two of the three sources of dangerous radiation and at least two symptoms of poisoning.

LETTERS TO THE EDITOR

Purpose: To give students experience in writing persuasively and in supporting their statements.

Procedure:

1. Each student writes an editorial, preferably on a controversial issue that he feels strongly about. (Younger students are sometimes more comfortable writing about the school world). The student signs his name.
2. The student writer reads his editorial aloud to the class. All compositions should be read once.
3. Other students take notes on those editorials they wish to respond to with a letter "to the editor."
4. Students must respond to three editorials, addressing each one to the particular writer involved and signing his own name. Try not to let too much time elapse between the assignments so the editorials will remain fresh in the students' minds.

Response:

1. Students collect their responses. They should be cautioned that a large number of responses may indicate a popular stand, an unpopular stand, or a flagrant lack of support for statements made.
2. Each student reads his response aloud. He may speak for a total time of three minutes in rebuttal if he chooses.
3. Class discusses what consitutes a good editorial, such as support of statements, documentation of facts, clearness in sentence structure, appropriate language, etc.

Variations:

1. Repeat the same process, use petitions in place of editorials. A school issue is a good choice.

2. Have students respond to the petitions by writing letters explaining why they would or would not sign a particular petition.

3. On the basis of the response, ask writers to modify or change their petitions to make them more acceptable.

4. Circulate the petitions in class to see which ones receive the most signatures.

5. The two or three best ones may be chosen by the class for circulation among the student body.

RESPONDING TO RESEARCH OR TECHNICAL PAPERS

Purpose: To enable students to understand the process involved in preparing an idea to be researched and tested.

Procedure:

1. Students develop an assumption or thesis on which to base their research for a proposed research paper.
2. Students are asked to list both sources and types of sources which might contain information they need in order to support their thesis.
3. They may also list questions or arguments which might refute their assumptions, and sources which would counter these arguments.

4. Students are then asked to write the introduction and the conclusion to this paper. (They need not write the body of the paper, for the purpose of this assignment is to get students to "think research paper.")

Response:

1. As students decide on a thesis or assumption on which to base their research, they present the thesis to the class for reaction and response. Class members may question the validity of the assumption and point out areas of disagreement, thus enabling the student to better anticipate opposition before he actually writes the paper.
2. After the paper is complete, each student presents it to the class and receives comment and questions from the group. He defends and clarifies his paper and thus receives immediate response to the ideas in his paper and his way of presenting them. (Set time limits here.)
3. While the student sits in the seminar thinking about and commenting on another student's paper, he has his own paper in mind, too. What he sees to criticize in another paper suddenly looms large in his own.

029-A
Generating Action

RESPONSE SHEET

THESIS IDEA

Supporting ideas, arguments, data and sources which are acceptable	Unanswered questions, ideas lacking supporting evidence
	Faulty arguments

Does this paper convince you of the thesis?

INTRODUCTION TO THE BASIC WRITING SKILLS OF PRESERVING

Perhaps the first thing the reader will notice is the brevity of this section compared with the drafting and editing parts of the program. One might even exclaim, "Aha! Just as I thought: creative monkey business at the expense of basic skills."

To which we courteously, thoughtfully, reply, "Aaaaggghhrrr!"

Many people read magazines from back to front, so perhaps someone is reading this page prior to at least skimming the 156 pages which precede it. Here, then, is the premise of this little booklet:

There are basic skills of writing, and they must be taught/learned/practiced in order from most basic to "advanced" basic. Drafting is the most basic of basic skills. Plan on it: no drafting skills?--no editing skills. And no drafting-editing skills?--you should make speeches about sunsets to telephone poles before kids will learn how to punctuate and paragraph.

Also plan on it (and be pleasantly surprised): a kid who masters drafting and editing skills will pick up enough preserving skills in the process to make the job of teaching preserving skills a whole lot easier.

So that is why this section is so short. Precisely because the drafting section is so long.

To support the premise above, we have samples of kids' work from all over the district--kids who have been variously called slow, difficult, behind--whose work is not only exciting but shows amazing improvement in short order with spelling, punctuation, capitalization, and the whole works. To support the opposite premise, we also have teachers all over the district with workbook exercises in hand asking students, "Haven't you ever had this before?" followed a year later by another teacher asking the same kids...followed a year later...

Unfortunately, people who call loudly for a return to the basic skills, seldom answer the question, "Return to when?" May we suggest, at least back to 1877 (when the pupil was referred to as a "scholar"):

> "This book is an attempt to bring the subject of language home to children at the age when knowledge is acquired in an objective way, by practice and habit, rather than by the study of rules and definitions. In pursuance of this plan, the traditional presentation of grammar in a bristling array of classifications, nomenclatures, and paradigms has been wholly discarded. The pupil is brought in contact with the living language itself: he is made to deal with speech, to turn it over in a variety of ways, to handle sentences; so that he is not kept back from the exercise--so profitable and interesting--of *using* language till he has mastered the anatomy of the grammarian. Whatever of technical grammar is here given is *evolved* from work previously *done* by the scholar."
>
> --William Swinton, New Language Lessons: Elementary Grammar and Composition; New York: Harper and Brothers, 1877.

PART THREE: PRESERVING SKILLS

The Word Cache

PUNCTUATION OF APPOSITIVES IN LISTS: Make a word cache of nouns, then words and phrases that can be used in apposition to them. Then work out and properly punctuate the lists with commas, colons, and semicolons. Work from these two basic models:

1. Those items included are string beans, zucchini, tomatoes, and peas.

2. The following items are included: string beans, zucchini, tomatoes, and peas.

Note that the first sentence includes a list which is the complement of the subject. No colon is used. The second sentence includes a list which is in apposition to the subject of the sentence. Use a colon.

PUNCTUATION OF INCLUDED APPOSITIVES: Make a word cache of nouns and appositives for them. Then write sentences with the appositives correctly punctuated according to the following models:

1. Alfred The Great was King of Wessex.
   (Close relationship; no punctuation needed.)

2. If you could hear Mr. Bronson, our head coach, you'd believe we're going to win.
   (Single unit, set off with commas.)
3. Newer airplanes--specifically the 757, the 857, and the Starliner--have much more comfortable seats.
   (Multiple units - set off with dashes.)

4. Some items--string beans, a basic ingredient; zucchini, a succulent filler; tomatoes, a colorful addition; and peas, a standard nutrient--are indispensable for a good stew.
   (Multiple units set off by dashes, then units within units set off by commas and semicolons.)

PUNCTUATION PROBLEM CACHE: Ask students to construct a sentence cache which contains all the different punctuation usages they can find. Use newspapers, school bulletins, their own writing, magazines, assigned reading. Ask students to sort out and group usages which constitute problems for them, then arrange the final sentence choices into a punctuation style board for the class.

SPELLING: Students use the spelling-problem word-cache to establish what their own personal spelling difficulties are by making up a stack of their own problem words culled from situations where their work has been proof read. It is a simple matter to hand the stack of cards to someone else to pronounce for an oral test, then retest using only words they still misspell.

COMPLETE SENTENCE STRUCTURE: Using the model sentences for reference, the students are asked to construct a series of phrases, clauses, or word groups about which they feel there is an incompleteness. Let them combine their words with another person's until they can agree that they have a complete statement. This activity could be done with the class grouped to supply subjects, predicates, complements, modifiers, and substitutions. Follow the class activity with a search through the students' own recent writings for incomplete statements to be revised.

PARTICIPIAL PHRASE CACHE:
snapping viciously
rolling under a toadstool
crawling on a distended belly
lurking in the woodpile
munching on a crispy critter

Starting with the examples above, have the students create (oral or written) sentences that begin with participial phrases which are immediately followed by the subject they modify. Example: Snapping viciously, the she-wolf kept my Aunt Tillie away from her pups.

An awkward construction example follows in order for students to see what happens with displaced participial modifiers:

Awkward example: Snapping viciously, my Aunt Tillie was kept away from the pups by the she-wolf.

SENTENCE STRUCTURE AND PUNCTUATION: Students can be various parts of the sentence. They can actually hold the model sentence cards and act out the structure. This would be especially useful for punctuation and modifier placement: "Hey, I'm the comma; let me in here!" or "Move your fat modifier over here closer to the action!"

USAGE: Ask students to do their own research and to come up with a number of word caches, in the following categories:

Words and phrases used freely by kids
Words used only in formal situations by kids
Words kids use that adults do not approve of
Words that are O.K. sometime but not when Big Brother is watching.

Make another cache for occupational and social roles, both young and adult. Let the group attempt to match usages to roles. Use this exercise as the basis for work on the history and origins of the concept of standard English, the changing nature of language, the basis of power decisions about usage, and for editing draft.

CONJUNCTION CACHE: Ask the students for two simple sentences about the same topic:

Manders has warts.

Manders has many friends.

Keeping these clauses constant, the students draw conjunctions from the conjunction cache and join the two ideas with them, noting how implications and meanings are altered as the conjunction moves in the sentence or changes completely. Students will be able to see and discuss the connection between conjunction choice and precision and clarity in ordering ideas. The correct punctuation of these conjunctions can also be illustrated here by combining this exercise with one from the punctuation cache.

PART THREE: PRESERVING SKILLS

Punctuation, Capitalization, Grammar, and Usage

The business of preserving skills is the business of knowing how to apply those conventions that set off print in an attractive and rather standardish form. Only seldom does the absence of preserving skills seriously impair understanding, but their observance offers a tremendous advantage to the reader in being able to concentrate on content without having to decipher "original" styles of spelling, punctuation, spacing, and so on.

Our ability to read and comprehend written and printed material rapidly depends to a large extent upon our being able to count on, and thus mentally ignore, the accustomed spacing between sentences, capital letters, and periods. From the reader's point of view, then, preserving skills are somewhat like the white lines on roads. We plan on their being there, and we plan on everyone's staying to the right of them, but we don't spend much time thinking about them. Their presence frees us to think about where we want to go.

From society's point of view, the preserving skills offer a handy and inexpensive way to separate the dummies from the smarties. It would cost a lot of money for industry and education to evaluate seriously whether a person can think, manage, construct, and arrange, so we rely on cheaply administered, standardized tests to measure the only things they can measure, the individual's ability to apply the cosmetic touches of punctuation and capitalization. People who can punctuate and capitalize are in; people who can't are out. Why society would want to classify people as dummies and smarties is beyond the scope of this paper, but the fact that it happens is real. Therefore, it would be irresponsible not to teach kids the preserving skills in self defense.

> Generally, New Directions in English provides not only an effective but imaginative approach for developing the preserving skills. Each book follows the other in providing a cumulative repertoire of skills appropriate to the age of the student and, beginning with Book 3, summarizes the growing list of skills in a LANGUAGE HANDBOOK. The activities and observations which follow are offered as a supplement to the eight texts of New Directions in English.

Punctuation

On the whole, punctuation and capitalization are like musical notes; their meaning doesn't come alive, except in a very artificial way, until they are experienced in some context--a sentence or a melody. This is to suggest that the best place to teach punctuation is with the basic sentence patterns, and the best place to teach capitalization is in the application of items from the word cache to real sentences. Notice that the basic sentence pattern models on page 23 are both punctuated and capitalized in context.

The punctuation for a few items, like dates, can be learned out of the context of the sentence, but the following punctuation rules can most effectively be developed through work on the same sentence models as are used to develop sentence sense. To a large extent, the presence of a visual model on the classroom wall is more useful than rules or technical terms. The idea is that kids should produce sentences and punctuate them rather than punctuate someone else's sentences.

Punctuation Models from Basic Sentence Patterns

Any basic pattern:

Birds sing.
Birds make melody.

period

Emphasis added:

My bird sings and does card tricks!

exclamation point

Emphasis and wonder added:

Your bird does what‽

interrobang

Question transformation:

Do birds sing?

question mark

Any basic pattern expanded by series modification:

Cheerful, young, happy birds sing.

commas

Any basic pattern expanded by appositive substitution:

Alfred, my German pen-pal, never forgets my birthday.

commas

Any basic pattern expanded by multiple-unit appositive substitution:

The ingredients for a good stew--zucchini, tomatoes, beans, and carrots--are available most of the year.

dashes

Any basic pattern expanded by appositive list:

These are the ingredients: zucchini, tomatoes, beans.

colon

The ingredients are as follows: zucchini, tomatoes, beans.

Any basic pattern expanded by a sentence-completing list:

The ingredients are
zucchini
tomatoes
beans

no punctuation

Any basic pattern expanded by compounding of two nouns:

Alfred is my pen-pal.

hyphen

Any basic pattern shortened by contraction transformation:

It's a nice day.	apostrophe

Any basic pattern shortened by possessive transformation:

This is John his book. This is Mary her bike This is John's book. This is Mary's bike.	apostrophe

Any basic patterns combined dependently:

When birds sing, they also fly. Birds, if they sing at all, also fly.	comma

Any basic patterns combined independently:

My bird sings and does card tricks. (very short)	no punctuation
Birds sing for their supper, and ducks quack for their dinner (short connector)	comma
Birds sing for their supper; however ducks quack for their dinner (long--four letters or over--connector)	semicolon
Birds sing for their supper; ducks quack for their dinner (no connector)	semicolon

A basic pattern combined with a question transformation:

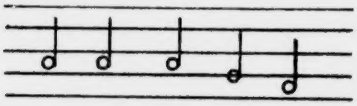
Birds sing, don't they?	comma

Students who have trouble with applying the punctuation preserving skills should be diagnosed for one of two problems:

1. Genuine forgetfulness
2. Lack of understanding

The solution for the former has troubled every parent, teacher, mentor, guardian, and chaperone from the year 'one.' Explaining the rule is not the remedy: the kid is not ignorant of the rule; he forgot in his haste, excitement, or oversight. It is very tempting to hand the second child a stack of pre-printed, easy-to-check exercises, but when was the last time you can remember that worked? The problem of the second child is not much cured through rule-memorization as through practice writing his own sentences following the basic models while adding the correct punctuation the model provides.

Another technique--different strokes for different folks--relies on our ear to tell us about punctuation. In the English sentence, it is possible to hear pitch, for example:



We are leav-ing now

Generally, pitch in English goes down at the ends of most sentences, rises at the ends of questions or excited statements.

Pauses, also, enable us to understand much of what we hear. Listening for the pauses in the passage below, for example, can reveal where the punctuation ought to go and make sense out of nonsense:

> Lord Wellington entered on his head
> his hunting cap on his feet
> his famous hiking boots in his hand
> his favorite walking stick on his brow
> a cloud in his eye fire

Generally we insert periods or semicolons for "big" pauses and commas for *shorter pauses.

Many students, especially those sick of printed workbooks exercises, can be helped in five minutes of work with the teacher in listening to pauses and pitch changes, then inserting appropriate marks of punctuation in their own writing.

*reminds one of the story about small hands being a requirement for radio announcers: wee paws for station identification!

Capitalization

Like punctuation, capitalization is learned best in the context of learning the sentence pattern models: each sentence, no matter how expanded or transformed, begins with a capital letter. The capitalization of proper nouns, too, can be learned as they occur naturally in the writing of sentence pattern examples.

Helen King, second grade teacher at Stevenson Elementary School, has a really nice way of combining these preserving skills with sentence writing. Helen invites a different child each day to compose a story which Helen writes on the board. When the story has been completely dictated, Helen and the kids put in a green (for go) capital letter at the beginning of each sentence, a red (for stop) period at the end, a yellow (for slow) comma at the pauses in the middle, and a purple (for important) capital on any proper nouns within the sentence. Then each child copies down the story complete with punctuation and capitalization in color, illustrates the story, and gives it to the author who gets to take them all home with his own on top to show mom and dad, Susie and Jeffie, and Spot. The next day it's someone else's turn to make up the story.

Grammar and Usage

Grammar is seldom a writing problem with native speakers. Very few kids born in this country will write, "Apples tasty Yakima from are." What we somewhat imprecisely attribute to grammar faults are very often faults of usage that no amount of grammar can correct.

Accepted usage is like accepted social behavior, which is what it is part of. In order to encourage accepted patterns, or to discourage unacceptable patterns, it is important to understand what social behavior is and is not. First, it is not logic. The reason we set a table the way we do is because that is the way we set the table. No amount of arguing that it would actually be handier for most people to have the fork placed on the right is going to do any good.

It is a matter of historical record that many usage items were invented exactly for their snob effect, to be able to tell members of polite society from the unwashed masses. It is hard to make any kind of serious "logical" argument that double negatives are undesirable; they actually add emphasis. And why in the world the fact that amare in Latin is one word and can only be one word should mean that in English we cannot splice another word between the to and the love, when in our language the infinitive is clearly two words, can only be explained in terms of the eighteenth century's admiration of things Continental and put-down of things Anglo-Saxon. Who-whom, and shall-will, are other usage items that would be regarded as jokes and hoaxes if the conditions of their invention were known by the general public.

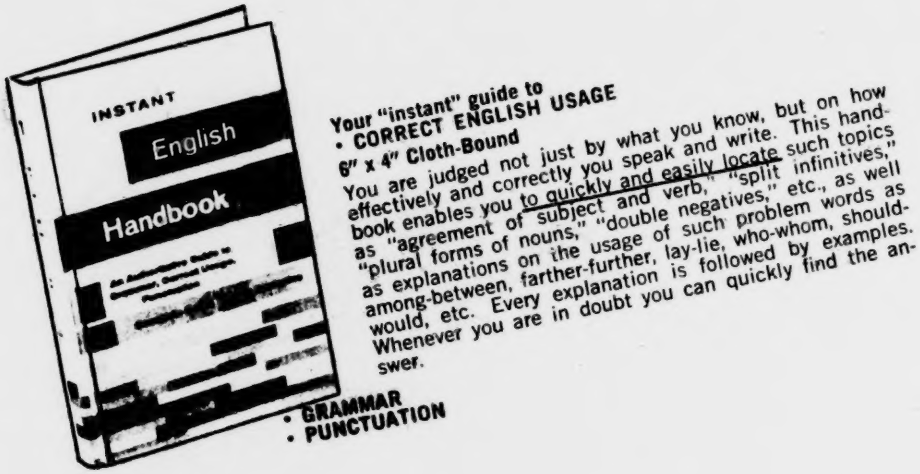
Logical or not, society's attitudes toward setting the table and English usage is nonetheless real, so it would be irresponsible not to help any student who is unaware of the jeopardy his "faulty" usage places him in.

Pre-printed exercises won't help the kid with a usage problem any more than giving a kid who habitually puts his feet on the coffee table one more lecture on how hard your mother and I have worked to afford that piece of furniture.

Information is seldom the problem.

Usage problems are corrected on an individual basis one at a time by identifying the faulty item, supplying an acceptable alternative, and providing positive reinforcement for the student's adoption of the alternative.

Our reluctance to recognize that kids with usage problems need help, not exercises, has contributed to the growth of diploma mills which promise our former students instant success if they'll just buy the "authoritative" handbook such as the one below which, as we have underlined, neatly splits an infinitive even as it promises to cure the rendering asunder of such constructions:


INSTANT
English
Handbook

Your "instant" guide to
- **CORRECT ENGLISH USAGE**

6" x 4" Cloth-Bound

You are judged not just by what you know, but on how effectively and correctly you speak and write. This handbook enables you to quickly and easily locate such topics as "agreement of subject and verb," "split infinitives," "plural forms of nouns," "double negatives," etc., as well as explanations on the usage of such problem words as among-between, farther-further, lay-lie, who-whom, should-would, etc. Every explanation is followed by examples. Whenever you are in doubt you can quickly find the answer.

- **GRAMMAR**
- **PUNCTUATION**

A Project to Apply All the Preserving Skills

1. Show the film, Story Of A Book and several primary books to see what kinds of stories are appropriate. Or invite students from the high school children's literature elective course to talk about elements of children's literature.
2. Each student then writes a story that he or she feels would be appropriate for a primary student.
3. The story is then divided into parts so that one or two lines will be written on a page.
4. The student then takes several pages of typing paper cut in half (5-1/2 x 8-1/2), and writes the one or two lines on each page as it will be in the final book. Above or below the writing the student may then make a simple sketch of what his drawing for that page will be like.
5. When this draft is completed to the student's satisfaction, he or she will then use construction paper of approximately the same size to make finished drawings using crayon or colored pencils.
6. When the drawings are completed, the student or the teacher may type the story as it corresponds to the pictures using a primary typewriter.
7. A cover may then be made using tagboard and the finished product is stapled together.
8. Intermediate students enjoy sharing their books with primary students and primary students enjoy sharing with other students, the teacher, and principal.

COMMUNICATION SKILLS FOR CAREER EDUCATION

Junior High Schools/Middle Schools

THE SEAL OF THE STATE OF WASHINGTON
1889

Coordinating Council for Occupational Education
Olympia

P73-13

COMMUNICATION SKILLS
FOR CAREER EDUCATION

JUNIOR HIGH SCHOOLS/MIDDLE SCHOOLS

VOCATIONAL EDUCATION
STATE OF WASHINGTON
COORDINATING COUNCIL FOR OCCUPATIONAL EDUCATION

OLYMPIA

COMMUNICATIONS DEVELOPMENT

The Communications Development Guide is designed for all junior high - middle school students. The guide uses practical situations in the world of work to introduce and to develop the communication skills students will need to be successful. The progression is from self-appraisal, through career awareness, to the development of specific communications skills. A student must know where he is before he can plan where he is going. These units will allow him to see where he is in relation to his interests, attitudes and abilities -- particularly the communicative skills needed for success in the world of work.

Flexible enough to be used as a curriculum for a one-semester course, the guide can also be separated into its objectives and used as units within existing language arts course outlines. (See next page for outline of objectives.) With appropriate introduction and student contract, each sub-objective could become a learning activity package (LAP) for an individualized approach.

Mounted in a loose-leaf binder, the guide contains separate pages for each sub-objective with student activities and teacher suggestions. A bibliography of related materials is also included.

It is expected the guide will grow rapidly as teachers find new approaches to the five major objectives. Additional activities and sub-objectives, as well as comments and evaluations, should be sent to the State Supervisor of Language Arts Education, Olympia, for distribution.

MAJOR OBJECTIVES
and
Sub-Objectives

Personal Awareness - "Taking Stock of Myself"

Major Objective I: The student will develop an awareness of himself as an individual in the world, including his personality traits, interests, and skills.

- Sub-Objective A: The student will begin to develop a concept of "Who Am I?"
- Sub-Objective B: The student will explore his attitudes, interests, and skills.
- Sub-Objective C: The student will assess his communications skills in speaking, writing, reading, and listening.
- Sub-Objective D: The student will seek to understand the relationship between language and behavior and importance in the world of work.
- Sub-Objective E: The student will be given experiences in decision making and will examine his own ability to make decisions.

"Opportunity Knocks"

Major Objective II: The student will survey occupational opportunities and begin to relate his interests, abilities and English skills to general occupational fields (clusters).

- Sub-Objective A: The student will examine several occupational areas.
- Sub-Objective B: The student will become familiar with terminology from the world of work (i.e., W-2's, pink slip, resumé).
- Sub-Objective C: The student will examine society's attitudes toward various occupations.
- Sub-Objective D: The student will become familiar with the influence of automation, as well as supply and demand on the job market.

Getting the Job - "Communicate or Be Lost in the Shuffle"

Major Objective III: The student will develop the language arts skills necessary to find and to secure employment.

- Sub-Objective A: The student will compile a complete personal resumé that includes all necessary information.
- Sub-Objective B: The student will identify job leads in an area of interest, using as many different sources as he can.
- Sub-Objective C: The student will write an acceptable business letter of inquiry.
- Sub-Objective D: The student will fill out correctly at least three different types of application forms encountered in the world of work.
- Sub-Objective E: The student will experience the interview situation by participating in several mock interviews and by making evaluations of others.
- Sub-Objective F: The student will learn how to use the phone effectively to secure information about employment.

Holding That Job - "How You Act is What You Get"

Major Objective IV: The student will become aware of the importance of positive attitudes, communication work skills, and intrapersonal relationships that will allow him to maintain and to improve his position in the world of work.

- Sub-Objective A: The student will become aware of the attributes of a productive worker and seek to improve his ability to fit in and to produce on the job.

(Continued)

Sub-Objective B: The student will become familiar with several of the most common reasons for employment termination.

Sub-Objective C: The student will explore the processes of job changing and job promotions.

"Getting The Most Out of Life"

Major Objective V: Successful Living:
The student will see how using leisure time wisely, being a discriminating consumer, and having positive home and community relations affect success on and off the job.

Sub-Objective A: The student will become aware of the different advertising techniques used in the mass media, and he will learn to become a more critical receptor of information.

Sub-Objective B: The student will become acquainted with the various techniques for budgeting and the necessity of effective personal money management.

Sub-Objective C: The student will become aware of the importance of the wise use of leisure time.

COMMUNICATION SKILLS FOR CAREER EDUCATION
JUNIOR HIGH SCHOOLS/MIDDLE SCHOOLS

Workshop - August 14, 15, 16, 1972
Olympia, Washington

Conference Leaders

Dick Forman - formerly South Kitsap School District
Stan Lemmel - Lindberg High, Renton Schools
Doug Warne - Kent Junior High

Participants

Roy Alin - Blaine Junior, Seattle
Mrs. Sharon Aller - Kenmore Junior, Bothell
Ray Bergman - Bellevue Schools
Mrs. Marjorie E. Boutelle - Stevens Junior, Pasco
Mrs. Joan Carr - Lake Washington Schools, Kirkland
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Mrs. Carolyn King - Renton Schools
Floyd J. Lee - Garry Junior, Spokane
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Rick Moulden - Bellevue Schools
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Charles Ray - Vancouver Schools
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Jim Sabol - Bellevue Schools
Mary J. Sabol - Seattle Schools
Mrs. Doris Seago - Surprise Lake Middle School, Fife Schools
Walter Skalicky - Vancouver Schools
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I

PERSONAL AWARENESS

"Taking Stock of Myself"

Major Objective I: The student will develop an awareness of himself as an individual in the world, including his personality traits, interests, and skills.

Personal Awareness - "Taking Stock of Myself"

Major Objective I: The student will develop an awareness of himself as an individual in the world, including personality traits, interests, and skills.

Sub-Objective A: The student will begin to develop a concept of "Who Am I?"

Student Activities:

1) Write an autobiography, including some self-evaluation of interests, abilities, and career choices.
2) Engage in "empathy training" activities, as outlined in Industrial Communications Guide, available from Coordinating Council for Occupational Education, 216 Old Capitol Building, Olympia 98504.
3) Do extensive reading in self-awareness publications and texts, and summarize information he learns about himself.
4) Practice interviews by using the tape recorder. Stand before the mirror while recording. This is an individual project done before the student speaks in class. It is done for self-evaluation.
5) Reorganize classroom to create "new" environment for students. After students enter and experience "disorientation", have each student express (he can choose his own vehicle - written, oral, non-verbal) his reaction to the scene, what he would like to do with the scene or as a result of the scene.
6) Invent a situation related to a vocation (e.g., you're new on the job, eager to make good showing; boss is "punctuality nut"; your car breaks down.) --- dialogue the conversation that ensues. Student creates a list of several situations to be used in improvisation, skit, small dramas. (The situations should be stated in such a way as to allow the participants to control certain factors in the situation (e.g., where, how critical)).

7) Respond to a series of photographs related to a vocation by involving (a) a selection of music that he feels is associated with the vocation, (b) a written or oral statement - prose or poetry. He will synchronize the two and make a presentation (either "live" or taped).

8) Agree on five qualities that are necessary for an individual to maintain a job. Process: (1) Participants seated in a circle, with an outer group of non-participants keeping an individual flow chart which shows the pattern of discussion through a continuous line drawing. (2) Students learn the various leadership responsibilities of group discussion participants, specifically to facilitate, to clarify, to summarize, to draw out ideas, to build on ideas expressed, not to block discussion, not to dominate, and to agree and to disagree appropriately. (3) Students evaluate discussion through flow charts, leadership qualities of participants, and achievement of goal for discussion. (4) Students role play various group discussion participants, both negative and positive; for example, clarifier and dominator.

9) Use your imagination to look at yourself. Materials: one empty can sealed on both ends without a label or other identification. Procedure: Give each student an opportunity to hold the can; as the students in turn hold the can, ask, "What do you think is in it?" Talk about their ideas. On another occasion, follow up by telling the students they are to be given the "magic can". Into the can each student will place one unwanted personal idiosyncrasy, trait, habit, or quality. Discuss with the student why he wants to get rid of the quality, how does it affect him, how does he feel about it?

10) As a result of a field trip (or while on field trip) involving a vocation, list those aspects of the vocation that he finds appealing/interesting/intriguing;

also, list the negative features of the vocation. Compare list with others to identify common items and unique, individual items.

11) Take the Kuder Preference Survey.

12) Pet Peeves - Students each write their problem (pet peeve) on uniform sized paper - so all look same!! Fold and place along chalk tray. Number called by teacher (from some system). That person is the "Dear Abby". He responds to the problem and calls on next one.

13) Video-taping interview - tape several interviews - try to show good and bad techniques, ways of talking, dressing, etc. Discuss the tapes - use the students in follow-ups to show how they might be changed.

14) In small groups, work out a life situation, depicting some possible causes for employment termination.

15) Show ten pictures and ask the students to vote individually on whether they would want this person as a friend. Afterwards, go back and find out results. Then discuss why the students felt as they did. Then show them how they are being prejudiced because they are "pre-judging".

16) As part of a written or discussion unit to accompany a work of literature, you can build in "soul-searchers" which allow students an opportunity to explore their own feelings. Examples: Hiroshima by John Hersey gives an opportunity to deal with attitudes toward war and nuclear weapons. "Song" by Christina Rossetti, "Little Boy Blue" by Eugene Field, and Death Be Not Proud, by John Gunther, allow students to discuss attitudes toward death. "Sudge" by Walter Edmunds lets kids discuss benefits of dishonesty and the necessity for lying at times. Choice of Weapons by Gordon Parks, allows them to deal with the reality of black life and their reactions to it.

17) With privacy protected, students should write an autobiography, but rather than simply turning them loose, it is best to ask for their reactions to

certain things. Who am I - in relationship to: war, school, hobbies, my childhood, work, television, etc.?

18) Form autobiographies are quite interesting if the students can get information from parents and baby books. Sample things: day born, time of day, doctor's name, weather on that day, news on day of birth (microfilm copies in libraries or files in newspaper offices), fads of the time, first home, when I began to walk, diseases I've had, places I've been, etc.

19) Put up construction paper of various colors, hopefully with a couple of shades for the major colors. Ask them to "identify" themselves with three of the colors. Then as a whole discuss what personality traits would be associated with the colors - some like red - temper, and white - purity on standard; others will be a consensus of opinion. Then have students discuss whether the personality traits associated with their identification colors are accurate.

20) Improvise a life situation revealing personality traits, interests, and skills about himself.

21) Use simulation games such as "Ghetto" (which deals with the difficulties of living in such an area). Have student evaluate and compare his own condition with that of the individual assumed in the game.

Teacher Suggestions:

1) Develop a form on which students can respond 20 times to the question: "I desire to ---" "I don't find it easy to ---" "It is easy for me to ---", and "I do not like ---"
2) Ask parents, friends to list five interests and talents you possess. Compare the results with your list.

References:

1) Self-Awareness Through Group Dynamics, by Richard Reichert. Pflaum, publisher, pp. 21-37.
2) Five Words Long, Dawson Bamman, Field Educational Publishing, Inc., pp.2-12, 33-44, 47-60.
3) Free to Choose, Field Education Publication, 1969, pp. 3-8, 159-165.
4) Free to Read, Henry A. Bamman, Field Ed. Publ. Inc., San Francisco, 1970, Units 1 & 5.
5) Harmon, Ernest, What's Your Bag? (LAP)
6) Dare, Beatrice & Wolfe, Edward; Taking Stock - Accent/Personality (remedial).
7) Who's Hiring Who?
8) The Turner-Livingston Communications Series - The Television You Watch.
9) Ostrom, Stanley R., Self-Appraisal and Assessment Structure
10) Gelatt, et al., Deciding
11) Coordinating Council for Occupational Ed., What Should Be Taught in the Junior High School?
12) English On the Job, Carlin/Ellsworth, Globe Book, Inc., New York 10010, Book A , pp. 30-115, 162-193, 211-262, 116-161.

Personal Awareness - "Taking Stock of Myself"

Major Objective I: The student will develop an awareness of himself as an individual in the world, including personality traits, interests, and skills.

Sub-Objective B: The student will explore his attitudes, interests, and skills.

Student Activities:

1) Take,score and interpret results of a personal interest inventory:
   a) Kuder Preference Survey
   b) U. S. Dept. of Labor: Vocational Interest Survey
   c) Strong Vocational Interest blank
2) Write a brief paragraph in which you summarize the information gained from the surveys you have taken.
3) Build a notebook in which all self-assessment items could be collected.
4) Do some research on people or periods in history which are significant to the history of work or labor. Then assume identities pertinent to the event or time and write a letter indicating its importance. Inventions: steam engine, spinning jenny, cotton. People: Sam Gompers, John L. Lewis, Robert Watt, Cyrus McCormack.
5) Show ten pictures to your classmates and ask them to vote individually on whether they would want this person as a friend. Go back and find out results. Then discuss why the student felt as they did. Then show them how they are being prejudiced because they are "pre-judging."
6) Make a collage of pictures that represents your personality. Write an interpretation of your assemblage.
7) Make a collage of pictures showing your likes and dislikes. Then share it with the class.

8) Collect materials that represent a like or dislike of yours. These could include pictures, symbols, drawings or objects. These are then used to line or cover a box or shape;can be done as a mobile. Display and discuss your project.

9) Collect data re a vocation of your choice using the following sources: daily newspapers, weekly magazines, trade journals, professional publications. Translate the data into verbal and non-verbal statements. Mount them for display as a mobile, collage, mural, or poster. After mounting project, participate with others in discussion of your interests, abilities, and career choices as they are displayed in/on your "object d'art".

10) During the viewing of a film related to a human situation, students will examine the feelings and attitudes they experience. After viewing, students may either list those feelings/attitudes and exchange with others for discovery of similar/unique responses - or they may enter into small group discussion with the same objective in mind.

11) A student (or group of students) is/are given a situation related to a vocation (e.g., you're new on the job, eager to make good showing; boss is "punctuality nut". Your car breaks down.) . . . dialogue the conversation that ensues.

12) Teacher reorganizes classroom to create "new" environment for students. After students enter and experience "disorientation", have each student express (he can choose his own vehicle - written, oral, non-verbal), his reaction to the scene, what he would like to do with the scene, as a result of the scene.

13) "What's My Line?"

A. Student researches interest area (job) getting information on (a) job availability, (b) average salary, (c) educational and job requirements.

B. After completing research, he is quizzed in front of class (5 minutes) by other students whose purposes are to try and discover the interest area.

14) Have one student think of one other person in the class and without mentioning the name, describe his personality traits as accurately as possible (emphasis on the positive). After the description, other class members try to ascertain who the student being described was. After the class has figured it out, the "choice" may react to the analysis. (i.e., What surprised him about that one person's observation; what did he think was wrong with it, etc.).

15) Through small group discussion, students will agree on five qualities that are necessary for an individual to maintain a job.

Process:

(1) Participants seated in a circle, with an outer group of non-participants keeping an individual flow chart which shows the pattern of discussion through a continuous line drawing.

(2) Students learn the various leadership responsibilities of group discussion participants, specifically to facilitate, to clarify, to summarize, to draw out ideas, to build on ideas expressed, not to block discussion, not to dominate, and to agree and to disagree appropriately.

(3) Students evaluate discussion through flow charts, leadership qualities of participants, and achievement of goal for discussion.

(4) Students role play various group discussion participants' roles, both negative and positive; for example, clarifier and dominator.

16) Draw a picture illustrating an idea such as man, love, peace. Compare your drawing with that of a younger child and/or orally express your observations on the differences between the drawings. Discuss how growth (maturity) changes one's concepts, specifically what a person wants to do today in regard to an occupation, may change as he gets older.

17) Organize a class discussion relating hobbies and interests to occupations.

Teacher Suggestions:

1) Before the students take the vocational interest surveys, the teacher could get each student to write and turn in a list of his three major areas of job interest for comparison with survey results.

References:

1) Five Words Long, Dawson/Bamman Field Enterprises Publications, Inc. San Francisco. pp.33-44, 47-60.
2) Hall, L.G. Hall Occupational Orientation Inventory, 2nd ed. (grades 7-12, young adult farm).
3) "What's Your Bag?", LAP, CCOE.

Personal Awareness - "Taking Stock of Myself"

Major Objective I: The student will develop an awareness of himself as an individual in the world, including personality traits, interests, and skills.

Sub-Objective C: The student will assess his communications skills in speaking, writing, reading, and listening.

Student Activities:

1) Briefly tell about your educational and job background, including areas of interest. Other students will evaluate your speaking ability.
2) After each presentation, members of the group will write a summary of each speaker's major points to test how well they listened. These will be submitted to the speaker for evaluation.
3) After writing individual letters to employers, small groups can develop criteria for good business letters. Armed with a list acceptable to the group, check and evaluate each letter.
4) Given a set of directions on how to fold a sheet of paper or complete a form, read and follow the directions and evaluate the results.
5) Role playing - example: one student interviewing another for a job. The rest of class listens and reacts.
6) Students tape record an interview with someone on the job and share with class. Build up a bank of taped interviews.
7) Practice an interview by using the tape recorder. Stand before the mirror while recording. This is an individual project for self-evaluation done before the student speaks in class.
8) Work with the classified ad section of the newspaper. Student could write an ad to sell an item such as his home, a car, a bicycle. Answer a "Help Wanted" request. Exchange and evaluate ads.

9) Have students write letters requesting information (bulletins on occupations), ordering materials, and correcting an order which was not properly filled. Do exercises in following directions (order blanks, accident reports).

10) Have students brainstorm words such as career, or occupation. List terms that are special to particular crafts such as in newspaper work - edit, typo, deadline. Create a vocabulary list.

11) To assess student skills in writing, reading, and speaking, have a class make its own radio or TV news program and videotape it. Re-run it to evaluate it.

12) After students have encountered or studied some jobs, they will select one in which they are interested or feel they have an aptitude for and demonstrate some sample of the skill (i.e., secretary - the student prepares a polished business letter; baker - the student bakes something from scratch under the approval of parent or home ec teacher; motor mechanic - student describes the operation of a motor.)

13) Without describing your physical characteristics (hair color, eyes, etc.), write a paragraph about yourself, describing your interests and personality.

14) Group students into labor and management. Have each group draw up a list of basic requirements from the opposite party regarding salaries and working conditions. Negotiate to a conclusion. Assess each group's ability to communicate.

15) Students can be given the opportunity to publish within the classroom. If they do short works like poetry, they can choose one piece of their own and then the rest can be chosen by a committee. If the works are longer like essays, stories, or poems, the class can vote on the ones to be included (hopefully done anonymously). The layout and art work can be done by an editorial committee. The teacher will probably have to type and run the copies on the ditto or mimeo. The kids can staple and distribute

the copies to other students and teachers.

16) The student will participate in listening games, activities, drills, that will improve his critical listening ability. (Distinguish fact and opinion; distinguish main idea and supporting details.)

17) Student will improvise a life situation and write or act out revealing his communication skills, as they are displayed in/on his "object d'art". Following the discussion, the student will note some of the strengths and weaknesses of his "object d'art".

18) Word drawing: Large selection of words recently used in class is placed on overhead projector; student required to draw word he selects (using no letter symbols).

19) English skills: Diagnostic test - pretest of skills; teacher evaluation. Student decides which area to work in and how much he will do. (Minimum requirement set by instructor and student.)

20) Communication skills: Use communication packet symbol packet (available from Bell Telephone Company).

21) Use of pictures for comparison/contrast. Each student has two pictures; Student writes sentences of similarity or the differences; other students evaluate how well the person perceived and explained.

22) The student will collect data re a vocation of his choice, using the following sources: daily newspapers, weekly magazines, trade journals, professional publications. The data will be translated into verbal and non-verbal statements. These will be mounted for display on one of the following devices: mobile, collage, mural, poster. After mounting, student will participate with others in a discussion of his interests, abilities, and career choices, as they are displayed in/on his "object d'art". Following the discussion, the student will note some of the strengths and weaknesses of his "object d'art".

23) Create job interview situations in the form of scripts for radio, stage, TV, etc. Pupils could "produce" these choosing the actors, directing, etc.

24) Based upon a series of photographs related to a vocation, the student will make a response involving (a) a selection of music that he feels is associated with the vocation, (b) a written or oral statement - prose or poetry. He will synchronize the two and make a presentation (either "live" or taped).

Teacher Suggestions:

1) Student responsibility: student will self-evaluate -- teacher is facilitator.
2) Some information may already be available (standardized tests, math, reading, spelling, etc.). Help student interpret the meaning of these scores and place in his "taking stock" notebook at the end of the unit.
3) Teacher will visit each group and give each member feedback on what his strengths and weaknesses are and ways to improve them.
4) The student could draw up a plan (brief paragraph) in which he states what he feels to be his weaknesses and strengths in the communication area and what he can do to improve the weaknesses. This could be later turned into a contract for individualized instruction.
5) At the end of the evaluation period, the teacher can schedule one or two weeks for individualized instruction or class activities where students work on English skills in which they found themselves weak.

References:

1) Five Words Long, Dawson/Bamman Field Educational Enterprises, Inc., San Francisco, pp. 2-12, 79-92
2) Smith, Edwin H., Individual Reading Placement Inventory (tests up to 6th grade level)
3) Free to Choose, Field Ed. Pub., 1969, whole book.
4) Free to Read, Henry Bamman, Field Ed. Pub., 1970, Chapter 8 and p. 246 and whole book.
5) Harmon, Ernest, What's Your Bag?
6) Hirsekorn, Arnold A, Job Finding Kit, Coordinating Council for Occupational Education, Olympia.
7) English On The Job, Carlin/Ellsworth (Book A), pp. 3-25, 30-115, 116-61, 194-210

Personal Awareness - "Taking Stock of Myself"

Major Objective I: The student will develop an awareness of himself as an individual in the world, including personality traits, interests, and skills.

Sub-Objective D: The student will seek to understand the relationship between language and behavior and its importance in the world of work.

Student Activities:

1) This activity is used to increase students' understanding of how language can serve to enlarge or restrict alternatives for behavior. Example: List the apparent options open to the speakers and the listeners of the following statements:

Statement	Speakers Options	Listeners options
1A Let's change the oil now.	---------------	----------------
1B What do you think of changing the oil now?	---------------	----------------
2A If you do that again, I'll ---	---------------	----------------
2B What you just did hurts me.	---------------	----------------
3A Report at 9:00 o'clock.	---------------	----------------
3B Report by 9:00 o'clock.	---------------	----------------

2) Students might be placed in small groups and take part in a real-life job activity in which the teacher builds in a conflict situation. Hopefully, the conflict will evolve naturally from the activity and not begin with a conflict that must be solved. Perhaps a person must tell another that he has made a serious error. The ensuing discussion is not supervised and the only rule is that kids "language" their way out of the problem. The conversation would be taped without the participating members knowing it. After

the conflict is resolved or reaches a stalemate, the members would have the chance to listen to what they have said, *perhaps* in the presence of a teacher. How might the problem have been resolved more easily? Are you satisfied with the result?

3) Given a list of examples of language expressions (similar but different), the student will examine his reaction to each statement including a projection of probable behavior and share orally with the class. For example:

   1A "Move over!"

   B "I beg your pardon, would you please allow me to pass?"

   (This activity is not specifically related to the work world.)

4) If you can find a cooperative sales person who goes from home to home, ask that she come in and give a sample of her sales pitch. Perhaps the sales person will be willing to discuss the word choice, tone of voice, and patterning that they have been taught. If not, then your students can discuss the techniques. Logical sources: *Collier's* or *Britannica Encyclopedia* representative, Kirby vacuum cleaner salesman, Avon Lady, Heritage Corporation, land development salesman, insurance salesman. Perhaps a parent would volunteer. (Be careful that the sales person does not try to make contact with your students or their parents.)

5) Students may undertake a survey of the variety of predictions people make about the behavior of things that bear certain labels. Example: What actions or behaviors would you predict of:

   1. A box
   2. A container
   3. A package
   4. A supervisor
   5. An expediter
   6. A boss
   7. An engine
   8. A motor
   9. A Negro
   10. A black
   11. A colored
   12. A teenager
   13. A young man
   14. A kid
   15. A gun
   16. A firearm
   17. Installment contract
   18. Charge account
   19. A customer
   20. A client
   21. A Republican
   22. A conservative

Groups then examine and discuss the connotations each word has.

6) With the emphasis on the importance of behavior, students could role-play an interview situation by pantomiming their parts. Observers could discuss their impressions of the participants' roles:
   1) Did the person interviewed appear self-confident? Sincere? What about eye contact?
   2) Did the interviewer seem interested? Hurried?

7) Invite a speaker who will discuss the role of language in work. Likely sources:
   1. Personnel trainer at a large department store
   2. Dale Carnegie official
   3. Personnel manager for a local insurance firm
   4. Representative of the telephone company who works with the training of operators

8) To help desensitize yourself to sarcasm and commands, role play situations where a boss/manager/foreman gives orders to an employee. After the situation is played out, discuss the alternative responses the employee has available and the ramifications of each.

9) Observation of communication patterns. Divide the group into six parts - have three groups discuss a controversial subject. The other three groups will act as observers. As the discussion begins, the observers list all speakers, number of times they speak, who they speak to, etc. Discuss patterns, reverse roles.

10) Communication model: Develop a communication model for your life. List all the people you come in contact with and then also show interrelationships. Discuss the patterns and the overlaps. Compare patterns. Some could also consider the educational or economic level of people on their pattern.

11) A relationship game: List separate events from a single situation on the board; e.g., things that happened in a story, things that happen during a job interview, things that happen leading up to a worker's being fired. Draw a line or stretch a string between any two events and attempt to identify the type of relationship between the two events; e.g., this must have happened after that; this is a cause of that; this is one part of that; this is an example of that; this couldn't have happened without that, etc. The game can be varied to show almost every sort of relationship it is possible to think of: alternative solutions, categories, authority-dependency, description, comparison, contrast, chronology, size, function, or whatever.

12) Before reading a work of literature, role play a situation abstracted from the work. For example, role play a girl deciding whether to take the blame for her brother, discovered at a drive-in with the family car by their angry father who had forbidden the boy to take the car. (Sophocles' *Antigone*)

13) Practice understanding the processes of communication. Cast the "message" from various sources into subject/predicate frames:

Subject: *What* the person is talking about.

Predicate: What the person is saying *about* it.

Examples --

	Subject		Predicate
Newspaper headline:	Thousands	/	idled by dock strike
A short story:	People	/	are no darn good
A poem:	Fences	/	cause as many problems as they solve
Memo from the boss:	Late employees	/	will be fired

Cutting up newspaper headlines into two piles - subjects and predicates - then selecting from each pile to form new messages is one way to introduce this activity.

14) A group of four or five individuals will be placed on a balloon with only one parachute. Each individual will assume the role of an occupation. Explain in an oral speech why his or her occupation is more important than any others. After all speeches, students decide which occupation is most important.

Personal Awareness: "Taking Stock of Myself"

Major Objective I: The student will develop an awareness of himself as an individual in the world, including personality traits, interests, and skills.

Sub-Objective E: The student will be given experiences in decision-making and will examine his own ability to make decisions.

Student Activities:

1) Given a short sketch of an individual, list five things the individual valued. Student will identify those items which he or she would or would not value, based upon the list from the personality sketch. Discuss your rationale for your selection.

2) Write a definition of a value and share your perspectives.

3) Questions to generate questions about consequences:

a) If a person chooses a certain occupation, is he stuck with it for life?
b) Are long hours and hard work ingredients that will insure success?
c) Does advancement in an occupation carry with it any disadvantages?
d) Is a person in a supervisory position required to look out for the emotional welfare of his employees?
e) If you choose to work alone, consider these questions: Is it satisfying? Can you change and grow? Will you improve upon your skills?

4) Questions to generate decision-making processes:

a) What jobs are exciting and worthwhile?
b) What jobs are seemingly tedious and uninteresting?
c) Would you prefer a job that provides you with lots of money? Why?
d) Pick a job that you think would teach you the most. Why did you choose it?
e) Can you select a job that will allow you a lot of spare time? Why does this job have spare time associated with it?

5) Questions to generate thought and exploration?

a) What is a job?
b) Why is it labeled with the term "job"?
c) Where does it take place?
d) How long does a person who has a job work during the day?
e) What does a job provide for a person?
f) What do jobs provide for society?

g) How do jobs shape a person's personality?
h) How much novelty can be expected from a job?
i) What jobs are complex?
j) What jobs are simple?
k) What jobs are satisfying?
l) Is a job necessary to the welfare of a person?
m) Do all jobs provide for your personal welfare - emotionally?

6) Student is in charge of a village that is forced to evacuate by means of the bordering river; all other access routes to the village are destroyed. The problem is that there are 60 villagers and only enough boats for 40 people. What is to be done?

7) Choose an occupation of interest and then assume you are approximately 35 years of age. Research and decide which is the best means of achieving personal success. Decide on where you will work, salary expectations, family status, future expectations, etc.

8) The STP Problem Solving procedure: The class selects a problem they're concerned about and about which they have some information. Indicate you would like them to state in trios their community ideas about the problem. After trio has completed their ideas, introduce them to STP procedure.

S	T	P
Situation	Target (Goal)	Procedures

Describe categories, get paraphrase, then ask students in trios to categorize their comments. Then have trios share five comments with the class and feel free to disagree with the comments and/or the categorizations. Next, ask class to determine which needs and procedures relate to which goals. Are all the needs "covered"? Do the procedures relate to the goals?

9) Unit on stock market: Student receives $10,000 upon death of relative; forced to invest in number of stocks, etc.

10) Work through any inquiry problem using the inquiry technique.

11) Lifeboat game - ship sinks - there will be 12 of 25 able to go in the remaining lifeboat. Who has to stay?

12) A. Read stories selected that have to do with mystery; i.e. solve murder, etc.

    B. Set up a live situation and have students react to it - stresses observation.

13) Given a list of decisions, pick the five most important decisions and list them in order of importance and after each write why it was important or critical. Share your list with other students.

14) Create a hypothetical situation in which your fellow students must select six out of twelve people who will be allowed to go into a bomb shelter with enough food, air, and space for six people for a period of thirty days. Students will be given background information on each individual and will base his decision upon this information and his own values.

15) Fill a small bag with variety of items (small blocks of wood, nuts, bolts, marbles, pieces of cloth, etc.) Student empties bag on table and begins to arrange items according to categories he has identified. (Other classifications may be had; in fact, as many classifications can be developed as imagination and perception of student allows.)

16) Students (3-4) are given one element of a situation (e.g., two people are standing on street corner). They decide on what elements are needed to make the situation suitable for dialoguing. Dialogue it!

17) Write on cards controversial or opinion statements. Divide students into groups and distribute one card to each group. Each group must then unanimously agree or disagree with the statement on their card (each student may also be responsible for one reason for group's decision). Reassemble and have each group state its decision and reasons for the whole group to respond to.

18) Show films such as confrontation (San Francisco State College Riots) and discuss the various positions the people in the film were forced by their beliefs to take. Evaluate the dismissal of students at the college and make value judgments on them. Share your judgments with others.

19) Group students into labor and management. Have each group draw up a list of basic requirements regarding salaries and working conditions. Negotiate to a conclusion.

Teacher Suggestions:

1) Good resource book is Deciding by H. B. Gelatts, Barbara Varenhorst, and Richard Carey. It is published by the College Entrance Examination Board, New York, 1972. It may be ordered from the Publication Office, College Entrance Examination Board, Box 592, Princeton, New Jersey. $2.50 a copy.

2) Teaching material for decision making: a booklet filled with little exercises about the pitfalls in decision making: "Why Do We Jump to Conclusions?", available from the Semantics Society, less than a dollar.

3) Games - Decision Making:

Monopoly-type games can be used to foster decision making, because kids get immediate feedback regarding his choices, his decisions to act in a particular way.

II

"OPPORTUNITY KNOCKS"

Major Objective II: The student will survey occupational opportunities and begin to relate his interests, abilities, and English skills to general occupational fields (clusters)

"Opportunity Knocks"

Major Objective II: The student will survey occupational opportunities and begin to relate his interests, abilities and English skills to general occupational fields (clusters).

Sub-Objective A: The student will examine several occupational areas.

Student Activities:

1) Using the information gained in the first units, bring in speakers, films, and special programs related to expressed interests and abilities.
2) Prepare a summary sheet on each presentation.
3) Schedule a field trip for the class to either or both the high school vocational department and a vocational school in the area. (Consult your teacher for help.)
4) Schedule additional speakers and programs from vocational departments.
5) Help build a class library of free or inexpensive materials outlining employment opportunities in the U. S. (i.e., government, union, or industry publications.) Also, add a shelf of library materials on loan and check State Coordinating Council for Occupational Education material available from Olympia.
6) From speakers, films, programs, and literature, prepare three job descriptions. Include training, salary range, job availability, future English skills required, working conditions.
7) After researching the nature of jobs, prepare collages from clippings which represent the image of that task in terms of tools, activities, locations, etc.
8) Check the local daily paper; read the help wanted ads and choose one to answer in proper letter-writing form.
9) Demonstrate effective interview skills in securing information by arranging and conducting an interview with three people representing three vocations.

10) Conduct an interview with parents acting as interviewer or interviewee.

11) A student will research job opportunities and prepare a program, "I've Got A Secret", to inform the class of his chosen vocation. (Blindfold panel and panelists ask questions about his vocation that can be answered "yes" or "no". Panel guesses vocation.)

12) Prepare 8mm movies of the local scene depicting business opportunities. The student will have the chance to better know what he would like to do by arranging a visitation at place he might like to be employed, followed up by a report to the whole class or to class members who are also interested in the same area.

Example: Student wants to be a laboratory technician in a hospital. Arrange a tour of the lab by phone or letter. Talk to people about education needed, pay, hours, duties - anything significant as an interested inquirer.

Tasks for students:

1. Prepare questions in advance to ask people while on tour.
2. Set up an interview.
3. Attend interview.
4. Prepare report to fellow students.
5. Write thank you letter to laboratory personnel.

13) Collect clothing/head gear relating to different occupations. Students could write letters requesting information/material. Display letters and materials in classroom.

14) Bring in speakers from all fields of work. Students could make arrangements via telephone or appointment.

Example: Public employees
Semi-skilled
Professional

15) Students bring in tools representative of various occupations. They could write letters requesting information/materials. Display tools and letters in classroom.

16) Students tape record an interview with a personnel director and share with class. Build up a bank of taped interviews.

17) Student will select a vocation, then take photographs of people involved in the vocation. The photographs can be arranged to make a particular statement about the vocation.

18) Small groups can make a manual or a catalog for a vocation, including all data possible, including photographs, diagrams, blueprints, etc. Each pupil could research his own vocation. The student will contemplate about the probable new occupations of the future. He will project the possible job description, pay requirements and the personal skills he will need to have to function in the role.

19) Through role playing, improvisation, or small group exercises, examine the possible need for mobility.

Examples:

1. Desire for job improvement.
2. Closure of the plant because of an ecological problem.
3. Job becoming obsolete.
4. Employer changes mind.
5. Product demand drops.

20) "What's My Line?"

A. Student researches interest area (job) getting information on job availability, average salary, and educational and job requirements.

B. After completing research, he is quizzed in front of class (5 minutes) by other students whose purpose is to discover the interest area.

21) Filmstrips can be made on any area of the "world of work"; i.e. obtaining a job, keeping a job, etc., a particular job cluster.

22) Develop a Learning Resource Center LAP whereby, through an inquiry approach, students individually learn how the LRC works; specifically, the card catalog, references (emphasis on encyclopedias and Readers Guide), and book classification. For the full procedure, write to or get in touch with Mr. Jim Barchek, LA Coordinator, Kent, Washington, and ask for the Library Skills LAP.

23) Knowing needs of positions: List the jobs you are most interested in, group these by clusters. Divide your fellow students to cover each of clusters. Discuss the specific needs of each job - job differences. Print the listings and post them in the room.

24) Be a tour guide:

1. Select area of interest.
2. Research, organize, set introduction to students (lets them know in speech) where, who, why, etc.
3. Select pictures, material sent for, slide, etc., and take class on tour.
4. Be able to answer questions.

25) Research the nature of jobs; prepare collages from clippings which represent the image of that task in terms of tools, activities, locations, etc.

26) Display in classroom. Browse through vocational materials in either the resource center of wherever materials are located in the classroom. Build a bulletin board display. Make it competitive on the basis of balance, information, artistry. Have pictures of people at work.

27) Plan field trips to visit different businesses. Tour the facility and interview the boss. Ask him to relate to the group the common causes for termination of employees. Discuss these reasons for termination with the class and evaluate them.

28) As a result of a field trip (or while on field trip) involving a vocation, the student will list those aspects of the vocation that he finds appealing/ interesting/ intriguing; also, list the negative features of the vocation. Compare list with others to identify common items and unique, individual items.

29) Collect data regarding a vocation of his choice, using the following sources: daily newspapers, weekly magazines, trade journals, professional publications. The data will be translated into verbal and non-verbal statements. These will be mounted for display on one of the following devices: mobile, collage, mural, poster. After mounting, student will participate with others in a discussion of his interests, abilities, and career choices as they are displayed in/on his "object d'art". Following the discussion, the student will note some of the strengths and weaknesses of his "object d'art". Have students make mobiles, collages, bulletin board displays, etc., concerning occupational area.

30) Each student selects a vocation; researches it for data needed to inform someone else what the vocation is about, where to go, whom to see, questions to ask, answers to give. Photographs, drawings, illustrations, diagrams, etc., that are informative should be included. Keep catalog entry to one page. (Format and contents to be decided upon by class.)

Teacher Suggestions:

1) When speakers are asked to come, they are asked to cover, in addition to information about the company, information on what types of communication (English) skills are required or handy to have.
2) Keep the list of speakers and programs centered on interest areas but take into account job potential now and in the near future.
3) Stress in class or through the speakers the flexibility required in preparing for future job markets.

References:

1) Occupational Education Fact Finding Series (Part I), pp. 1-12.
2) Watson, Bernard C. PAC - People and Choices Career Folio (set includes 100 job descriptions).
3) Hughes Elementary School, Seattle - Career Oriented Education, "Charlie Brown Looks at Careers", "Banking"
4) U. S. Dept. of Labor, Occupational Outlook Handbook, 1972-73, Bureau of Labor Statistics
5) Free to Read, Henry Bamman, Field Ed. Pub., S.F. 1970, p. 37.
6) Dawson, Mildred, Five Words Long, pp. 1-62; 77-124.
7) Harmon, Ernest,"What's Your Bag"
8) The Millers and Willie B., Lerner & Moller (one of a series)
9) Career Oriented Education (packet from Hughes Elementary, Denny Junior High, Seattle)

Dear Parents:

This year our class will be studying careers. One major emphasis will be on a study of workers in the community who have in their background a knowledge of simple utensils and hand tools used by the family.

A child should be shown, from the beginning of his school years, that there is a real need for him to be learning. He should be shown that what he is learning in school will be useful to him as it prepares him for adulthood. I feel that this can be accomplished by introducing the students to workers in our community who can tell them how school helped them with their jobs and by giving the students "hands on" activities using utensils and tools that some workers use.

Our course of study will give you, as parents, an opportunity to participate in your child's education. Please fill out the following questionnaire and send it back with your child.

Thank you.

1. What is your job? ______________________________________

2. Would you be willing to talk to our class about your job at some time during the year?_____yes _____no

   Could you come to school hours, M-F, 8:40 a.m. - 3:10 p.m.?_________

   Could you bring with you any uniform, tools, or equipment you use on your job? __________

3. If you cannot visit the classroom, would you be willing to fill out a job interview form that can be read to the class?

   ________yes ________no

4. Would you have any time when you could come to the classroom and demonstrate any of the following?:

   ______solid and liquid measuring instruments

   ______basic cooking utensils

   ______simple woodworking tools

   ______needle and thread

   ______basic needlework stitches

5. Do you have a hobby, collection, or talent you would like to share with the class? ____

LEARNING ABOUT A JOB

Teacher Suggestions:

A. Sources of Occupational Information

I. For Workers and Employees

1. Telephone directory
2. Local offices of employment service
3. Chamber of Commerce
4. Labor union
5. Professional and trade associations
6. Banks
7. Relatives and friends
8. Teachers and vocational counselors

II. Publications

1. Occupational Outlook Handbook
   U. S. Bureau of Labor Statistics
   Washington, D.C.

2. Job Guide for Young Workers
   U. S. Employment Service

III. Questions for Students to Seek Answers

1. Nature of work
2. Future prospects
3. Work environment
4. Qualifications for employment
5. Aptitudes
6. Tools and equipment needed
7. Legal requirements
8. Unions
9. Apprenticeship
10. Method of entrance
11. Advancement
12. Earnings
13. Vacations
14. Hazards
15. Advantages and disadvantages
16. Discriminations

Teacher Suggestions:

This is a survey to better help you understand a particular occupation.

JOB TITLE ____

1. What duties do you have to perform?
2. Why did you choose this particular job?
3. What are the special physical demands?
4. What educational requirements do you need to do your job?
5. What school subjects have especially helped you to do your job?
6. What do you like about your job?
7. What do you dislike about your job?
8. Are there any special tools and equipment required in this occupation?
9. What are the special interests people in this occupation possess?
10. Do you have to have a certificate or license to work in this occupation?
11. Do you have to have any special physical skills to do your job?
12. What are the average earnings per week in this occupation?
13. Are there advancement opportunities in this field?
14. What would happen if your job did not exist?
15. If I were to decide to go into this occupation, what decisions would I have to begin making?

Major Objective II: The student will survey occupational opportunities and begin to relate his interests, abilities, and English skills to general occupational fields (clusters).

Sub-Objective B: The student will become familiar with terminology from the world of work (i.e., W-2's, pink slip, resumé)

Student Activities:

1) Brainstorm words such as career or occupation. List terms that are special to particular crafts such as in newspaper work - edit, typo, deadline.

2) Develop a job vocabulary. Students are responsible for learning the spelling and meaning.

3) Select from a government listing of existing occupations those that have the most glamorous sound, then meet in small groups to discuss your lists. The discussion should include the advantages and disadvantages of committing oneself to an entire course of studies just because one is "in love" with the sound of the title, Lab Technician. Discussion groups might speculate about the extent to which people aspire to various occupations on the strength of the sound of the job title; also the extent to which good jobs go unfilled because they bear unglamorous titles.

4) Fees - salary and benefits (What is it all about?)
Through speakers, small group discussion, or role playing, examine salaries - the deductions and why they are made; union and company regulations and benefits; employment agencies and their fees.

5) Develop a crossword or hidden word puzzle designed to acquaint the reader with the terminology of his chosen vocation.

"Opportunity Knocks"

Major Objective II: The student will survey occupational opportunities and begin to relate his interests, abilities and English skills to general occupational fields (clusters).

Sub-Objective C: The student will examine society's attitudes toward various occupations.

Student Activities:

1) Bring two pictures of people with whom occupations might be associated. These pictures are then displayed in the classroom without identification. In discussing identification of the occupations, students become aware of physical characteristics identified with various occupations; i.e., uniforms, age, lunch pail, etc., and the resulting feelings and values our society holds for each.
2) Work through LAP, "Why Work". Write: State Supervisor of English Language Arts, Olympia, Washington.

"Opportunity Knocks"

Major Objective II: The student will survey occupational opportunities and begin to relate his interests, abilities and English skills to general occupational fields (clusters).

Sub-Objective D: The student will become familiar with the influence of automation as well as supply and demand on the job market.

Student Activities:

1) Through improvisation or brief prepared skits - participate in the subject.

   Ideas: 1. Students divide into teams. Develop a scene showing the conflict or problem of automation and loss of a job.

   2. Develop some crisis situations. Give a crisis basic characters and assign parts; have them improvise.

   3. Role play a supply and demand crisis in a factory personnel office.

2) Suggested films to use: 1. 1999 - (Philco-Ford)

   2. Why Man Creates (Rarig Film Company - Seattle)

3) Develop a game or games utilizing the situations caused by automation (elimination of jobs, creation of jobs, financial crises resulting therefrom, etc.)

4) Use the VIEW deck found in your library (Vital Information for Education and Work). Page 2 of each entry lists the prospects and opportunities including present prospects, future prospects, opportunities for advancement and other jobs in the career family.

5) Speakers or panels: after surveying the community resources, invite speakers and/or panelists to speak on the effect of automation on the

job market. These should cover past, present and future occupations.

Possibilities:
1. Panel of retired businessmen, man now in development office, and student or apprentice;
2. Personnel officer of a large firm;
3. Managers of companies who are automating.

6) Use ballad, "John Henry", (poem or recording of musical version). Discuss John Henry's losing his job to the steam drill, its effect on his spirit.

7) Small Group Discussion Ideas:
   a) What would you do if you were working and suddenly your job didn't exist any more because of automation?
   b) What jobs which don't exist at this time do you think might be available in the next ten years? Twenty years?
   c) What jobs that you know about have become obsolete in the past ten years? Twenty years?
   d) What jobs do you think may become obsolete in the next ten years? Twenty years?
   e) Develop a graphic or 3D project that shows the effect of automation or supply and demand.
   f) Have group speculate on what might happen if . . . (task III, Taba).

8) Select and research an industry, area, product, or city which has been affected by automation and/or supply and demand in the job market;

i.e. movie industry
Pittsburgh, PA
Transportation
railroads
Boeing Company
ecology

9) Examine the need for changes in educational programs to prepare people for jobs in the future. Write a course of study program to present to the teacher and fellow students. Then discuss the programs designed with a group.

10) Contemplate about the probable new occupations of the future. He will prospect the possible job description, pay, requirements, and the personal skills he will need to have to function in the role.

III

GETTING THE JOB

"Communicate or Be Lost in the Shuffle"

Major Objective III: The student will develop the language arts skills necessary to find and to secure employment.

Major Objective III: Getting the Job:

The student will develop the language arts skills necessary to find and to secure employment.

Sub-Objective A: The student will compile a complete personal resumė that includes all necessary information.

Student Activities:

1) Make a bulletin board with instructions, samples and large mock-up of resumė. Provide questions that are to be answered as students read the bulletin board.
2) When students have completed personal resumės, arrange to have them read by local personnel people. Have the person comment on the document's content and quality.
3) Write and study ads: Have a paper for each student; let them take several ads and try to determine what the employer would like to see in a resumė. After studying the ads, write several "ads" which tell the full story of the job.
4) Listening and Observing: Use listening - non-verbal and verbal exercises to help students recognize need for accuracy and clarity.

Teacher Suggestions:

1) There are a number of guides available on how to write a resumé:
   Job Finding Kit - Coordinating Council for Occupational Education;
   Northwest Education & Employment Directory - Jobs Unlimited, Inc., Everett, Washington
2) Explain purpose and form of resumé cover letter. (Bring in examples.)
3) At the end of this activity each student will have in his possession three perfect copies of his resumé to use as he wishes.
4) Have sample resumés for use in the class.

References:

1) Springboard, Special Service Supply, pp. 23.
2) Job Finding Kit, Kirsekorn, Arnold A. - Coordinating Council for Occupational Education
3) Harmon, Ernest, What's Your Bag?
4) Who's Hiring Who?
5) The Turner-Livingston Communications Series, The Letters You Write
6) Ostrom, Stanley R., Self Appraisal and Assessment Structure
7) Gelatt, et al. Deciding
8) Getting a Job - The World of Work 2
9) Five Words Long, Dawson/ Bamman, 33-44
10) English On the Job (BKA), Carlin/Ellsworth, pp. 194-210, 116-161

Major Objective III: Getting the Job:

The student will develop the language arts skills necessary to find and secure employment.

Sub-Objective B: The student will identify job leads in an area of interest, using as many different sources as he can.

Student Activities:

1) In small groups, brainstorm where to look for a job or if some students have had one, where they got information about the job. List sources of leads.
2) Interview at least three people who are currently employed and ask them how they found out about their first job. Report back to your group.
3) Locate job possibilities in the daily newspaper. Find at least three addresses for a letter of inquiry (show them how to watch out for problems).
   a) Using want ads.
   b) Using general news only; i.e. news stories about new stores, factories, government contracts, obituaries.
4) Write and place an effective situation wanted ad.
5) Interview and take notes on the services offered by both a private and a public employment agency. Ask questions about: what jobs are in demand, what the charges are, what percent of people get places successfully, are people placed outside the area very often?
6) Build a list of people you know who would be helpful in finding a job. Give name, address, phone, and position. Talk to two or three.

Teacher Suggestions:

1) Students may tend to believe an outside source of information on job leads, so bring in a speaker from the State Employment Office.
2) For Activity 2, prepare students by building a list of three or four questions; i.e., What was your first job? Where did you find out about it? How did you get it? Are you still on the same job?
3) Talk about jobs you have had (in and out of education), and how you got them.
4) Diversify student interviewees: Ask someone who has just recently entered the job market and one who has been in it for awhile.
5) Have a high school counselor come in and talk about job and training placement. He should also cover questions generally asked the school by employers.

References:

1) Hughes Elementary School, Seattle. Career Oriented Education, "Teaching Horticulture", "A Class Newspaper" (career oriented)
2) Free to Choose, H. Orville Nordberg, Field Ed. Pub. 1969, p. 153-7
3) Free to Read, Henry Bamman, Field Ed. Publication, 1969, p. 30
4) Springboard, Special Service Supply, pp. 23.
5) Hirsekorn, Arnold A., Job Finding Kit, Coordinating Council for Occupational Education

Major Objective III: Getting the Job:

The student will develop the language arts skills necessary to find and secure employment.

Sub-Objective C: The student will write an acceptable business letter of inquiry.

Student Activities:

1) In small groups, establish criteria for a good business letter.
2) Using a lead address from Activity III, B, 3, write a letter of inquiry asking about job possibilities, background in personal and communications skills needed, and high school courses suggested for work in this area. Request a job application form. Address an envelope and mail this letter. Evaluate your letter against the criteria for inquiry letters.
3) Review the qualifications of a good cover letter to a resumé and write one.
4) Write a letter to a union, professional group, or government agency, requesting information on a specific career choice.
5) Write a letter requesting free or inexpensive career information for inclusion in the class library.
6) Write a letter of resignation.
7) Write letters requesting information (bulletins on occupations, ordering materials, and correcting an order which was not properly filled). Do exercises in following directions (order blanks, accident reports).
8) In a paper or small group, contemplate the probable new occupations of the future. Project the possible job description, pay, requirements, and the personal skills a person will need to have to function in the role.
9) Bring in speakers from all fields of work. Make arrangements via telephone

or appointment. Example: public employees
semi-skilled
professional

10) Letter writing: a) Learn form of semi-block and block.

b) Find out about tax, postage weight, how sent.

c) Figure location and zip code - postage range, etc.

c) Classify types of communication: social, business, acceptance, regrets, invitations, applications, appointments.

Teacher Suggestions:

1) Have students in small groups check each others' letters in the rough draft stages.
2) Check letters before they are sent.

References:

1) Free to Choose, H. Orville Nordberg, Field Ed. Pub., 1969. pp. 101-8, 123-8, 227-232.
2) Springboard Special Service Supply, p. 23.
3) Hirsekorn, Arnold A., Job Finding Kit, Coordinating Council for Occupational Education.
4) English on the Job, Carlin/Ellsworth, pp. 3-25, 30-115, 194-210, 211-262 (BKA)
5) Vocational Eng., Jochen & Shapiro, Bk. 1, pp. 195-216, Bk.3, pp.256-262.

Major Objective III: Getting the Job:

The student will develop the language arts skills necessary to find and secure employment.

Sub-Objective D: The student will fill out correctly at least three different types of application forms encountered in the world of work.

Student Activities:

1) Prepare questions to ask a personnel speaker, i.e., what they look for, what English skills are handy, how to fill out forms. Take notes and fill out an application during a visit of a personnel specialist.
2) Complete an employee aptitude and screening test from several personnel offices. (Get copies from your teacher.)
3) Ask personnel speaker to go over two samples of a completed application form -- one correctly done and one incorrectly filled out.
4) In small groups, develop criteria for well-filled-out forms and, using this criteria, evaluate several types of forms filled out by the students.
5) Role play: you are a personnel officer and you work for a company of a certain type. You need a particular type of employee. Devise an application form and method of evaluating those who fill it out. Have student in your group fill it out. Evaluate it.
6) Fill out a job information fact sheet to be carried with you when you go to fill out applications. Use application forms from the class as guide to what information is helpful to have. List names and addresses, phone numbers of references and former and present employers, dates of employment, approximate salary and wage.
7) Letter writing unit: Learn the form of semi-block and block.

8) Work on order blank forms - tax, postage weight, how sent.
Be able to figure location and zip code, postage range, etc.
Communication: social, business, acceptance, regrets, invitations, applications, appointments.

Teacher Suggestions:

1) Lots of firms do not wish their aptitude tests to be distributed, though you may ask. Several texts provide sample tests.
2) Check Project VIEW (Coordinating Council for Occupational Education or Yakima Public Schools) for information on applications.
3) Make sure one of the forms they fill out is the long, standard federal employment form. Check federal civil service.
4) Many forms now require essay-type answers to questions, such as "why you want the job" and "how you would contribute to the firm". Get some of these.
5) Stress the experience portion of the form. Fill in something. Almost every student has done some work, even if it is baby-sitting or yard work.
6) Refer to LAP - "Filling Out Forms" - available from State Supervisor, Language Arts, Superintendent of Public Instruction Office, Olympia.

References:

1) Free to Choose, H. Orville Nordberg, Field Ed. Pub., 1969, pp. 109, 227-232.
2) Springboard, Special Service Supply, pp. 3, 16, 23.
3) Free to Read, Henry Bamman, Field Ed. Publ., 1970. pp. 44, 235.
4) Five Words Long - Dawson/Bamman, pp. 33-44.
5) English on the Job - Carlin/Ellsworth, pp. 1161-161 (BKA)
Vocational English, Johen-Shapiro, BK3, p. 263-268.

"Communicate or Be Lost in the Shuffle"

Major Objective III: Getting the Job:
The student will develop the language arts skills necessary to find and secure employment.

Sub-Objective E: The student will experience the interview situation by participating in several mock interviews and by making evaluations of others.

Student Activities:

1) In small groups discuss and prepare an evaluative tool for interviews.
2) Watch a film on the correct techniques of interviewing: Three Young Men, Three Young Women, available through most intermediate school district film libraries.
3) Conduct several interviews in class with an outside teacher or counselor acting as the interviewer (use resumės and application blanks completed earlier). Use group-developed critique to evaluate.
4) Have two girl students, Susie Wright and Susie Wrong, dressed correctly and incorrectly, enter the room as if appearing for an interview. Critique their appearance.
5) Have a business man (personnel officer) conduct interviews with two to four students in the class for a job at his business and discuss which one he would hire and why.
6) Make an outline of your movements and preparations and activities on interview day. Refine and combine in total group activity after small groups work on lists.
7) Role playing. Example: One student interviewing another for a job. The rest of class listens and reacts.

8) Tape record an interview with a personnel director and share with class. Build up a bank of taped interviews.

9) Develop mock job interviews: Apply in writing for a specific job, then go through an interview for it with the school counselor or other person asked to represent the Personnel Dept. Before the interview students had to know minimum wage, mother's maiden name, appropriate attire, etc. They practiced on each other first. After the interview, interviewer explained to the interviewee why he was a hire, a no-hire, or a possible hire and why.

10) Group class by fours or fives. Separate boys and girls. Have each group disucss and determine what are important standards of appearance for job interviews.

11) Video-taping interview. Tape several interviews, try to show good and bad techniques, ways of talking, dressing, etc.; discuss the tapes. Use students in follow-ups to show how they might be changed.

12) Conduct an interview with parents acting as interviewer or interviewee. Tape it, play it for your group.

13) In groups write the script and dramatize for the class a puppet show illustrating "Susie Wright" and "Susie Wrong" interviewing for a job.

14) Non-verbal communication in interviews: Find out about non-verbal signals and their meaning. Divide the class into three parts. One group will work as employers, one as job seekers, and the third as observers. Each will consider their role in the activity and plan sequence. Interviewers should discuss ways to put employee at ease and to upset them. Interviewees should pick a role or type to play. The observers should think about the non-verbal signals and plan how to list them. Do interview verbally and non-verbally. Evaluate in trios.

15) Create job interview situations in the form of scripts for radio, stage, TV, etc. Pupils could "produce" these, choosing the actors, directing, etc.

16) Role playing -- interview for a job with students being interviewer and interviewee. (Other class members evaluate.)

17) Learn about job interview techniques typically used by employers by developing a work-game packet followed by a real interview. The packet could include several tasks - all simulated to be as real as possible:
1. letter writing - set up interview letter; post-interview letter.
2. papers - autobiography; resumė (letters and papers to be read by someone other than teacher - audience is extremely important.)

18) Demonstrate effective interview skills in securing information by arranging and conducting an interview with three people representing three vocations.

Teacher Suggestions:

1) Video-tape several of the different interviews given during unit for evaluation later.

2) Set up a personal grooming unit, one for girls and one for boys -- beauty college and/or fashion or modeling school.

3) In building interview day outline, be sure they include grooming, money, transportation. Put in form of do's and don'ts.

4) Suggestion for interviewer: give hypothetical situations for interviewee to deal with.

   Example: You are a new clerk in a department store that has a policy of taking no returned items unless a sales slip is presented. The manager is out, an irate customer brings in an electric fry pan which he wants to return for cash. He has no sales slip and there are three customers waiting somewhat impatiently behind Mr. X. How would you handle the situation?

   Have several interviewees leave the room so that the remainder of the class can see how different individuals react to the interview situation.

References:

1) Awareness Through Group Dynamics, Richard Reichert, Pflaum. Use for discussion of individual performances.

2) Springboard Special Service Supply, pp. 3, 6, 16, 23.

3) Hirsekorn, Arnold A., Job Finding Kit, Coordinating Council for Occupational Education

4) Vocational English, Johen & Shapiro, Bk3, pp. 269-273.

5

Major Objective III: Getting the Job:

The student will develop the language arts skills necessary to find and secure employment.

Sub-Objective F: The student will learn how to use the phone effectively to secure information about employment.

Student Activities:

1) In a telephone conversation giving a brief resumé and requesting an employment interview, try to receive a score of 15 points or more on the following rating sheet. Have the other members of your class rate you.

	Very Effective		Adequate		Somewhat ineffective
a) Politeness proficiency	5	4	3	2	1
b) Voice control, quality and volume	5	4	3	2	1
c) Important and appropriate information given	5	4	3	2	1
d) Accurate information	5	4	3	2	1
e) Using correct English and avoiding slang expressions	5	4	3	2	1

2) Play the role of an applicant requesting a job interview over the phone.
   a) Through receptionist
   b) Get interviewer's name from receptionist, correctly pronounced
   c) Simulated conversation
   d) Restate agreed upon material at end of conversation (i.e., appointment, time, and place)

3) Make a bulletin board of telephone tips. Have the class study it for three minutes and then take a "fake" quiz on it and discuss answers.

4) Create job interview situations in the form of scripts for radio, stage, TV, etc. Pupils could "produce" these choosing the actors, directing, etc.

Teacher Suggestions:

1) Obtain telephone from Pacific Northwest Bell; get Bell representative to come to classroom, demonstrate correct calling procedures. Use copies of "Telephone Tips" brochure from PNWB when discussing use of phone.
2) Springboard Special Service Supply, p.30.
3) Pacific Northwest Bell has a unit on telephone techniques and will loan telephone equipment and provide room posters.

IV

HOLDING THAT JOB

"How You Act Is What You Get"

Major Objective IV: The student will become aware of the importance of positive attitudes, communication work skills, and intrapersonal relationships that will allow him to maintain and to improve his position in the world of work.

Major Objective IV: Holding That Job:

The student will become aware of the importance of positive attitudes, communication work skills, and intrapersonal relationships that will allow him to maintain and to improve his position in the world of work.

Sub-Objective A: The student will become aware of the attributes of a productive worker and seek to improve his ability to fit in and to produce on the job.

Student Activities:

1) In small groups, develop a list of personality traits and work habits which make a person fit into a work team (i.e. acceptance of criticism, loyalty, tardiness, attendance).
2) Role play on-the-job conflict situations as prepared by small groups from dittoed information sheets. (Before presentation the group should have the reasons for the conflict and possible methods of resolution.)
3) Write a paragraph discussing the personality traits necessary for job success.
4) Write a paragraph evaluating your own personality traits and habits in terms of the ideal. List areas and ways in which you need to improve.
5) Prepare a list of questions to ask a speaker from the business community about what he considers the attributes of a productive worker-to-be.
6) Put yourself and two other students in a conflict situation where two of the three people have a disagreement. The task of the third student would be to resolve the conflict. There are many typical conflicts that occur between workers.

7) Write a script and dramatize for the class a puppet show illustrating positive attitudes and effective intrapersonal relationships on the job.

8) Examine the need for changes in your educational program to prepare you for jobs in the future. Write a course of study program to present to the teacher and his fellow students. Work through the program you have designed.

9) Plan field trips to visit different businesses, tour the facility and interview the boss. Ask him to relate to the group the common causes for termination of employees. Discuss these reasons for termination with the class and evaluate them.

10) Bring in speakers from all fields of work. Make arrangements via telephone or appointment.

Example: Public employees, semi-skilled, professional.

11) Through small group discussion, agree on five qualities that are necessary for an individual to maintain a job. Process: (1) Participants seated in a circle, with an outer group of non-participants keeping an individual flow chart which shows the pattern of discussion through a continuous line drawing. (2) Students learn the various leadership responsibilities of group discussion participants, specifically to facilitate, to clarify, to summarize, to draw out ideas, to build on ideas expressed, not to block discussion, not to dominate, and to agree and to disagree appropriately. (3) Evaluate discussion through flow charts, leadership qualities of participants, and achievement of goal for discussion. (4) Role play various group discussion participants roles, both negative and positive; for example, clarifier and dominator.

12) A Relationship Game: List separate events from a single situation on the

board; e.g., things that happened in a story, things that happen during a job interview, things that happen leading to a worker's being fired. Then students draw a line or stretch a string between any two events and attempt to identify the type of relationship between the two events; e.g., this must have happened after that, this is a cause of that, this is one part of that, this is an example of that, this couldn't have happened without that, etc. The game can be varied to show almost every sort of relationship it is possible to think of: alternative solutions, categories, authority-dependency, description, comparison, contrast, chronology, size, function, or whatever.

Teacher Suggestions:

1) Prepare ditto sheets outlining four types of on-the-job conflicts: boss to worker, worker to worker, supervisor or foreman to worker, and customer to employee. Give one type to each small group to prepare for presentation to class. The class will give feedback on reasons for the conflict and possible resolutions. (The group should have already prepared some answers and could lead the discussion.)
2) Business schools have good literature, but salesmen are often willing to come and speak to get leads and may high-pressure students to enroll.
3) Bring in armed services personnel to discuss what type of person gets promoted and why.

References:

1) Reichert, Richard. Self-Awareness Through Group Dynamics, Geo. Pflaum, publisher, pp. 47-68.
2) Springboard, Special Service Supply, pp. 2, 9, 10, 11, 14, 15, 29, 31, 36.
3) Free to Read, Bamman, Field Ed. Pub., Inc., 1970, p. 29.
4) Five Words Long, Dawson/Bamman, pp. 19-30.
5) English On The Job, Carlin/Ellsworth, pp. 211-262, pp. 194-210 (Book A)
6) Bell Telephone Co., World of Work .
7) Exploring Vocations - 8th grade reading program from WSU, valuable in many areas.

Major Objective IV: Holding That Job:

The student will become aware of the importance of positive attitudes, communication work skills, and intrapersonal relationships that will allow him to maintain and improve his position in the world of work.

Sub-Objective B: The student will become familiar with several of the most common reasons for employment termination.

Student Activities:

1) Build a list of do's and don'ts applicable to any job. (Modify your list for a job you hope to get this summer.)
2) Conduct a survey among your friends asking if they have ever been fired, asking them what they believe the reason to be.
3) Contact business men and employers, asking them to identify the most frequent reasons for employee terminations. From individual responses build a master list and rank-order it in small groups.
4) Visit or phone a local office of the Washington Employment Security Department; talk with an employment counselor and gather information about employment terminations. Report your findings to your group.
5) In small groups work out a life situation depicting some possible causes for employment termination.
6) Plan field trips to visit different businesses. Tour the facility and interview the boss. Ask him to relate to the group the common causes for termination of employees. Discuss these reasons for termination with the class and evaluate them.

Teacher Suggestions:

1) Invite the counselor in and/or others to discuss the attributes of the "drop out". Show the relationship between these attributes and the list of reasons for job terminations already built in class.
2) If transportation is a problem for your class, you could bring speakers in for these surveys.
3) Tie into the activity on telephone and use these techniques to build the survey list.

References:

1) Reichert, Richard. Self Awareness Through Group Dynamics, George Pflaum, publisher, pp. 47-68.
2) Springboard, Special Service Supply, pp. 7, 8, 13, 26, 32, 38.
3) Free to Read, Bamman, Field Ed. Pub., Inc., 1970, p. 35, 49.
4) Five Words Long - Dawson/Bamman, pp. 19-30, 135-146.
5) English On The Job, Carlin/Ellsworth (BKA), pp. 211-262.

Major Objective IV: Holding That Job:

The student will become aware of the importance of positive attitudes, communication work skills, and intrapersonal relationships that will allow him to maintain and to improve his position in the world of work.

Sub-Objective C: The student will explore the processes of job changing and job promotions.

Student Activities:

1) Invite a personnel man to class; will explain: 1) The importance of being flexible enough to change one's occupation at a later date; 2) Promotion policies.
2) Examine services provided by an employment agency: procedure followed, fees paid, method of paying.
3) Examine the need for changes in your educational program to prepare you for jobs in the future. Write a course of study program to present to the teacher and fellow students. Work through the program you have designed.
4) Contemplate the probable new occupations of the future. Project possible job description, pay, requirements, and the personal skills you will need to have to function in the role.

V

SUCCESSFUL LIVING

"Getting The Most Out of Life"

Major Objective V: Successful Living:

The student will see how using leisure time wisely, being a discriminating consumer, and having positive home and community relations affects success on and off the job.

Major Objective V: Successful Living:

The student will see how using leisure time wisely, being a discriminating consumer, and having positive home and community relations affects success on and off the job.

Sub-Objective A: The student will become aware of the different advertising techniques used in the mass media, and he will learn to become a more critical receptor of information.

Student Activities:

1) In a group of three or four design an advertising campaign for a real or mythical product. Present it to your class.
2) After listening to a lesson by the teacher or studying the major advertising pitches or techniques, bring in examples of advertisements using these pitches: snob appeal, eye appeal, sex, plain folks, band wagon, health, motherhood, public good, personal endorsements.
3) Complete several of the activities in the LAP, It Pays to Advertise. (Available from State Supervisor of English Language Arts, Olympia.)
4) Make your own radio or TV news program and videotape it. Re-run it and have class evaluate it.
5) Non-verbal communication in mass media: list some of the non-verbal communication in a variety of ads on television. Discuss some of the ways non-verbal communication is used in selling. Try pantomimes of commercials in the room if all do not have access to TV.
6) Mass media and the budget: in a group of three develop a commercial to sell an expensive product. After you have presented it, have students discuss how mass media often "kills" budgets.

7) Write the script and dramatize for the class a show depicting skills in critical listening. (Distinguishing fact and opinion, main ideas, following directions.)

8) Work with the classified ad section of the newspaper. Write an ad to sell an item such as a home, a car, a bicycle.

9) Obtain information from TV advertisements and job agencies and evaluate them in terms of propaganda, fact, and "come on" techniques. Make a master list showing the reliability of these job advertisements.

10) Evaluate the media (radio or TV). Look for examples of propaganda techniques, fact vs. opinion.

11) Working in small groups (3-4 students), create and videotape two commercials to be used for TV. One will be acceptable, responsible advertising. The other will be an example of one of the common pitches used in advertising which tend to establish false values (e.g., if one uses Maybelline Eye Shadow, one will instantly be beautiful). Class can view video tape and discuss effect of various appeals on them as consumers.

12) Newspaper Unit -
    1) Explore and understand newspapers.
    2) Know vocabulary - Lead P
       Five W
       Matt, etc.
    3) Go on a field trip - after students research jobs available, student selects job and will keep this position to produce end product - a paper.
    4) Student will be handed article but no headline. Must write headline - then compare with original.

13) a) Study TV, magazine, and newspaper ads.
    b) Make up own ad for hypothetical product.
    c) Students evaluate - buy or not techniques used.

14) a) Solicit ads from local business men for your school newspaper. (Check with advisor first.)
    b) Help write ads.
    c) Evaluate techniques, pitches advertisers wish to use.

Teacher Suggestions: Analysis of Ads

1) Write for copies of LAPS, including It Pays to Advertise, available from Coordinating Council for Occupational Education, 216 Old Capitol Building, Olympia 98504.

2) See section in Industrial Communications Guide on mass media and propaganda, also available from above address.

References:

1) Occupational Education Fact Finding Series (Part I), Special Service Supply, pp. 13-36.

2) Bohlman, Herbert, Accent/Consumer Education Series, #5 Understanding Consumer Credit, #6 Investing Your Savings.

3) Hughes Elementary School - Seattle, Career Oriented Education, "Banking".

4) Springboard, Special Service Supply, pp. 24, 27.

5) Free to Read, Bamman, Field Ed. Pub., Inc, 1970, p. 121, 129.

6) Five Words Long, Dawson/Bamman, pp. 33-44, 95-106, 109-122.

7) English On The Job, Carlin/Ellsworth (BkA), pp. 211-262.

8) Vocational English (Bk3), Johen & Shapiro, pp. 183-213.

9) Free to Choose, Nordberg/Nordberg, pp. 146-152.

10) Free to Read, Bamman, Hiyama, Prescott, pp. 129-139.

11) Exploring Vocations, 8th grade reading program, WSU.

Major Objective V: Successful Living:

The student will see how using leisure time wisely, being a discriminating consumer, and having positive home and community relations affect success on and off the job.

Sub-Objective B: The student will become acquainted with the various techniques for budgeting and the necessity of effective personal money management.

Student Activities:

1) Develop a budget for a month. Choose a partner and from the jobs available columns pick a job listing a salary. With this amount of money less 20% taxes (or a hypothetical $300 take-home pay). Determine from newspaper advertising costs for food, clothing, shelter, transportation, and personal items. Use the food ads to develop costs for a week's menu.
2) Compare your hypothetical budget to the real budget of your family or friends.
3) Keep a family spending record for a week.
4) After listening to a speaker or film from a bank or credit union, deposit your mythical pay check in a sample checking account. Pay all your fixed expenses with a series of checks and balance your check record.
5) Invite a young friend who is on his own to talk about his budgeting experiences or lack of them.
6) Make a chart showing the comparative costs of purchasing a TV or car six different ways.

    a) Save and pay cash (included earned interest)
    b) Pay on stores' revolving credit account (check on interest rates)
    c) Pay on a major credit card (check on interest rates)
    d) Bank loan (check on interest rates)
    e) Credit union loan
    f) Loan company

7) Given a specified budgetary amount, and a Sears catalog, order the back-to-school clothing for the children in the family (can be modified to include the whole family, or just one person).

8) Mass media and the budget: each person or group of three develops a commercial to sell an expensive product. After they have been presented, have students discuss how mass media often kills budgets. Discuss the honesty of mass media.

9) Implement an arts and crafts show. Critique the program. State successes and failures in budgeting, planning and operation. Publish a simple financial statement.

10) Develop a packet of materials which includes business letter forms, business forms (Penney's application forms, etc.), blank checks, and job application forms. After learning how to use each tool, the students individually worked through twenty days in the working world (hypothetical). They had to write checks, apply for a new job, write a correct business letter asking for a loan, etc. For the full procedure, projected length, and an idea of what forms to use, get the 1972 Kent Curriculum Guide and look under English 9.

11) In small groups, each student holds a blank check and decides one purchase that will be made with the check to cost no more than $100. Talk about the purchase to discover why each student has made that choice.

Teacher Suggestions: Budgeting

1) Send for LAP, On Your Own. (Available from State Supervisor of English Language Arts, Olympia.)

2) Have newspaper for every two students (two-week supply free from Seattle Times and Post-Intelligencer in Seattle area from their newspaper in the classroom program directors.)

3) Ditto off some sample check and record blanks. Make up sample check books.

4) Contact Coordinating Council for Occupational Education, 216 Old Capitol Building, Olympia, 98504, for list of film strips and materials on budgeting.

References:

1) Hughes Elementary School, Career Oriented Education, "Banking Unit"
2) Bohlman, Herbert W., Accent/Consumer Education Series
   #1 How to budget and how to buy
   #5 Understanding Consumer Credit
   #6 Investing Your Savings
3) Springboard, Special Service Supply, pp. 4, 12, 24, 27, 34, 35, 37
4) Dawson, Mildred, Six Impossible Things, pp. 13-28; 103-120.
5) English On the Job, BkA, Carlin/Ellsworth, pp. 162-193

Major Objective V: Successful Living:

The student will see how using leisure time wisely, being a discriminating consumer, and having positive home and community relations affect success on and off the job.

Sub-Objective C: The student will become aware of the importance of the wise use of leisure time.

Student Activities:

1) Survey the workers on four and five day work week; find out pros and cons. Report your findings to your small group or class. (Could also use Reader's Guide for article on subject and summarize them.)
2) Make a list of the activities you engage in during your leisure time. How much daily time do you use for each activity?
3) Survey local newspaper. Plan a weekend of free and inexpensive activities you would like to engage in.
4) Using camp ground guides and road maps, plan an itinerary for a ten-day camping trip on a budget of $200; include mileage costs, campground fees, food, sightseeing, entertainment (assume you already have the equipment).
5) Bring in a speaker from a travel agency or a travel club to discuss the services they provide.
6) In a hobby of your choice, build a list of needed equipment and the costs for it.
7) Prepare and give a short talk on an interesting leisure time you have or would like to have.
8) Take students on a field trip to a nearby park and then have them

translate their sensory perceptions into poetry. This activity should come after a discussion of poetry, particularly form poetry.

9) Discuss computerization, reorganization of companies to require fewer employees.

10) Obtain information on experimental programs designed to allow the employee the same money with fewer working days and hours. Design more programs for use by industry to increase leisure time.

11) Prepare and give a short talk on an interesting leisure time you have or would like to have. Then have students classify leisure time activities according to ones that require:

    a) strenuous activity
    b) are dangerous
    c) are sedentary
    d) are unusual
    e) require lots of equipment, time, or money

Teacher Suggestions:

1) Ask around the building about interesting hobbies that co-workers would be willing to talk about.
2) Show films on hobbies and travels to increase leisure time possibilities for students.
3) Plan a field trip to a planned recreation community.
4) Collect supplies (throw-aways or leftovers or what-have-you) to construct articles of handcraft nature within the teacher's or lay help's domain to teach for the express purpose of developing more awareness of latent skills or interest.

References:

1) See Student Activities #8.
2) Springboard Special Service Supply, pp. 12, 39.

TEACHER REFERENCE GUIDE

Anderson, William. Jobs, Behavioral Research Laboratories, Inc., Box 577, Palo Alto, 1971.
Programmed instruction. Difficult to relate it to objectives without reading the book. No topics listed. General divisions difficult to find. 9th-10th grade level.

Bamman, Henry, Hiyama, Prescott. Free to Read, Field Educ. Pub., Inc., 1970.

Benner, Patricia Ann. English Achievement, Houghton Mifflin Co., Palo Alto, 1969.
I C pp.29-36
III D pp. 38-46, 49-53 7th or 8th level
III C pp. 54, 47

Berne, Eric. Games People Play. Available in paperback. For teachers' reference.

Bohlman, Herbert W., Edna McCaull Bohlman, H. Mac Bohlman. Accent/Consumer Education Series, Chicago, Follett Educational Corp., Educational Opportunities Divisions, 1970. A six booklet series: 1. Knowing how to budget and buy (V A) 2. Insuring your life, income and property 3. Social Insurance 4. The law for you 5. Understanding Consumer credit (V B) 6. Investing your Savings (V B).

Bohlman, Herbert W., Edna McCaull Bohlman, H. Mac Bohlman. Instructor's Guide for the Accent/Consumer Education Series, Educational Opportunities Division, Follett Educational Corp., Chicago, 1970. High school level. V A pp. 11-18.

Careers. The Institute for Research, Chicago, Ill. Each pamphlet deals with a specific career. It answers youths' inevitable question, "What shall I be?" It does so by offering a panoramic view of "What there is to be." Each pamphlet includes associations, periodicals, suggested readings related to each career.

Carlin, Jerome, Henry Christ, Glenn Holder. English on the Job, Book 1, Globe Book Company, Inc., New York, N.Y., 1961. Some usable activities for for teacher reference. Book is outdated. Poor format for students.
I A pp. 7-16
I B pp. 17-22
I C pp. 17-22
III C pp. 172-192
V C pp. 82-97
III C pp. 62-76
D
E

Carlin, Jerome and John Ellsworth. English on the Job, Book A, Globe Book Company, Inc., New York, N.Y., 1971. New book under the older title.

Chapman, A. H. The Games Children Play. An exploration of the mind and behavior of children in the world of adults.

New Hampshire:
World of Work.
Program provides exploration of occupational interests and attitudes in junior high school utilizing flexible modular scheduling, videotape recordings of local occupations, Dial Access Retrieval System, and development of "self-contained portable learning modules" to expand junior high school occupational exploratory program. For information write:

Contoocook Valley Regional School District
3 Main Street
Peterborough, New Hampshire 03458

Curriculum Materials for Teaching Students Competencies - Employment in Non-Farm Businesses. ED 056-190

Dare, Beatrice F. and Edward J. Wolfe. Getting That Job, Follett Educational Corp., Chicago, 1966.
Low reading level - 4th grade. Develops vocabulary for slow readers. Practical activities such as filling out forms. Good for junior high special education. Some activities are too basic for most junior high students. III D, pp. 13-20; III B, pp. 7-13; III E, pp. 7-24.

Dare, Beatrice F. and Edward J. Wolfe. Taking Stock, Educational Opportunities Division, Follett Educational Corp., Chicago, 1966. Geared to 4th grade vocabulary. I A

Dare, Beatrice F. and Edward J. Wolfe. You and Your Needs, Educational Opportunities Division, Follett Educational Corp., Chicago, 1966. IV A

Ch. 1	pp. 7-12	IV A	
Ch. 2	pp. 13-17	IV A	4th grade reading level
Ch. 3	pp. 18-22	IV A	

Dare, Beatrice F. and Edward J. Wolfe. You Are Heredity and Environment. Reading level 4th grade. Objective I

Dawson, Mildred and Henry Bamman. Five Words Long, Field Educational Publications, San Francisco, 1969. Most is usable except pp. 63-76 and 125-132. Reading level - low sixth. II A

Dawson, Mildred, Robert Gardiner, George Gardiner, and Henry Bamman. Six Impossible Things, Field Educational Publications, San Francisco, 1969.

II B	pp. 25-28	
V B	ch. 2 pp. 13-28	7th grade level
V C	pp. 103-120	

Education and Jobs. **Supt. of Documents, U.S. Printing Office, Washington, D.C. A series of pamphlets to guide young people to jobs that match different levels of education and training. ($1.00 per kit - $57.00 per 100)**

Eighth Grade Reading Program - Exploring Vocations WSU.
These books were listed but not on display. Perhaps not published now but worth checking.
Wanting A Job
Training For A Job — Follett Publishing Co., Chicago
Starting A Job — Richard Turner Co.
Looking For A Job
Holding A Job

The Money You Spend
*The Person You Are — N.Y. University Press, N.Y.
The Town You Live In — Richard Turner Co.

Evaluation of Vocational Programs for Dropout-Prone Junior High School Students.
ERIC & ED 056-191.

Functions of Independent Approach to Curriculum for Vocational Education. ED 055-235.

Gelatt, H. B., Barbara Varenhoust, and Richard Carey. Deciding, College Entrance Examination Board, New York, 1972. Price $2.50 student copy. (Teacher's Guide $2.00 - Also includes regular student book in loose leaf form.) This book poses problems of all types showing daily decision-making. I - II - III Decision Making.

Getting A Job - The World of Work 2. (a kit)
Educational Resources, Inc., 451 South Jefferson Street, Orange, N.J. 07050.
III A, III D, III E, IV A
(Parts of kit very valuable)
Interviews — Applications
Resume — Employment Agency
Vocabulary — techniques
(Tape cassette, tapes, student Record Books)

Gordon, Alice. Games For Growth, Chapter 5, Toward Humanistic Education A Curriculum of Affect.
I D pp. 122-123
pp. 134-135
p. 66 Identity Education
p. 123 Faraway Island

Hall, L. G. Hall Occupational Orientation Inventory, 2nd edition, Follett Educational Corp., Chicago, 1971. Has young adult and college forms - young adult is for 7-12 grade. I B.

Harmon, Ernest. What's Your Bag? Planning Your Career. Hughson Union High School, ESEA Title III, Project No. 04401 for use at Federal Way School District, Sumner, 1969. Useful for objectives I A, I B, and II. Many ideas related to objective III.

Harris, Thomas. I'm OK, You're OK. A guide to Transactional Analysis. Teacher resource. Available in any bookstore.

Henney, Lee R. System for Success, Educational Opportunities Division, Follett Publishing Company, Chicago, 1965.
III D pp. 123-125.

Hirsekorn, Arnold A. Job Finding Kit, ~~Bremerton Office of the Employment Securi~~ty ~~Dept. or send to Employment Security Dept., P. O. Box 367, Olympia, Washington, 985~~04. With a few modifications for use in junior high, entire publication fits objectives for Major Objective III. However, does not include completing application forms. Obj. III.

Hughes Elementary School and Denny Junior High. Career Oriented Education, Seattle, 1970. (Scaled to elementary - maybe 7th-8th for some lessons.) II A, III B, V B

Improving Occupational Orientation Programs for JHS Students in Metropolitan Areas. ED 055-242.

Industrial Communications, Unit 2-1. Application Forms. III D. Dan Lindsay. Write Dean Wagaman, 216 Old Capitol Bldg., Olympia, 98504.

Industrial Communications, Dan Lindsay. Unit 3-1, Impression Making; Unit 4-1, Interviews. Explains reason for making a good impression and holding an interview. III E.

Industrial Communications, Unit 10-1. Propaganda. Prepares a student for useful living by teaching about use of propaganda in mass media. V

Interest Inventory, U.S. Dept. of Labor, Washington, D.C. Simple to administer - inexpensive. II A

Jobs for the 1970's. 40 slides and narrative booklet. $10 a set. 450 Golden Gate Avenue, San Francisco, California, 94102. I B

Jochen, Albert E. and Benjamin Shapiro. Vocational English - 1, Globe Book Co., Inc., New York, N.Y. Copyright 1952, 58, 175 Fifth Avenue, New York, N.Y. 10010.

Jochen, Albert E. and Benjamin Shapiro. Vocational English, Book 3, Globe Book Co., Inc., New York, 1971. III C, V A, III D, III E, II A. Also book 1 same series.

Lathrop, Richard. Who's Hiring Who...The Journal of Jobs, Human Resources Press of Publishing Aids for Human Resources, Baltimore, Md., 1971. To purchase send $3.25 to Box 3651, Washington, D.C. 20007. Useful for these objectives:

I A	pp. 7-10
III A	pp. 11-19
III B	pp. 5-6
III C	pp. 20-24
III E	pp. 26-30

Law, Lee. Elementary Guide for Career Development, published by Education Service Center, Region XIII, 6504 Tracor Lane, Austin, Texas, 78721.

I	A	p. 21
	B	pp. 4, 18
	C	pp. 4, 6
II	A	p. 5

Florida:
Exploring Careers
Leon County Public Schools
Tallahassee, Florida 32303
1969
A series of 20 lessons for vocational educational planning for 9th grade to be included in the social studies curriculum. Each lesson contains the conceptualizations, specific objectives, teaching techniques and instructional materials as suggested in career exploration, beginning with development of self understanding and continuing through to the "career fair."

Lerner and Moller. The Miller's and Willie B. (Follett Vocational Series II A)

Maryland:
Maryland Career Development Project (K-Adult)
The junior high portion of the project utilizes team teaching of occupational exploratory units and a computerized information system in the career exploration. For information write: Maryland Department of Education, 301 West Preston Street, Baltimore, Md. 21201.

Maslow, A. H. The Farther Reaches of Human Nature (1971)

Model for Education for Occupational Proficiency. ED 055-224.

Murphy, James M. Directory of Vocational Training Sources. A directory intended to help counselors, librarians, teachers, and students locate sources of vocational training in the local community.

New Vocational Education Concepts: Programs in Metropolitan Areas. ED 056-202.

Nordberg, Orville H. and Iris E. Nordberg. Free To Choose, Field Occupational Pub., 1969.
V A

Northwest Educational/Employment Directory.

Occupacs (K-9) Kits re: introduction to world of work. ED 055-225.

Occupational Education Fact Finding Series, Part I, Special Service Supply. pp. 1-12.

Occupational Education Fact Finding Series, Part II, 1969. Very basic - Mainly is concerned with transfer of specific information from one page to another.

Occupational Outlook Handbook, 1972-73. U.S. Dept. of Labor, Bureau of Labor Statistics. II A

Occutapes. (Vocation-oriented lessons on tapes, accompanied by visuals.) ED 055-215.

Ostrom, Stanley R. Personal Awareness: Self Appraisal and Assessment Structure, (Teacher's suggestions) 1953 Colleen Drive, Los Altos, California. I A

Ostrom, Stanley R. Self Appraisal and Assessment Structure. Student Handbook Success c. 1969 by Stanley R. Ostrom, 1953 Colleen Drive, Los Altos, California. (Also an administrator manual.) Useful for objective I A (self-awareness), II (job cluster idea), and III B (identifying job leads).

Pacific Northwest Bell Telephone Company. The World of Work. Student Learning Packet and Teacher Instructional Guide. Materials and video tapes available on career information and exploration.
Consultant for Western Washington:
Mrs. Pat Grover
1260 Mercer Street
Seattle 98109
(206) 345-4948
Consultant for Eastern Washington:
Mrs. Betty Burns
N. 1522 Washington
Spokane 99200
(509) 445-2663
Call collect if toll charge applies.

Downey, California:
Putting Research into Educational Practice packets. U.S. Office of Education, National Center for Educational Research and Development. Packets (PREP) containing descriptions of programs and projects of cooperative school-industry programs. Also included are contacts and addresses for further information of any of the projects. A bibliography of ERIC materials for each subject. One program described is the North American Rockwell-Downey World of Work Program which included junior high school curriculum changes in practical work experiences. Information from: Supervisor of Vocational Education, Downey Unified School District, 11627 Brookshire Avenue, Downey, California, 90241.

Georgia:
Development of a program for 7th, 8th and 9th graders in Exploratory and Prevocational Programs
Students in grades 10, 11, and 12 in Vocational Education courses.
The innovative junior high Program of Education and Career Exploration (PECE); allows career-orientation and work experience curriculum; utilizes the "cluster" concept. In addition, development of curriculum guides for career exploration in junior high for prevocational industrial arts, occupational home economics, agriculture, business, communication skills programs. For information write:

James D. Cargill, Executive Secretary
Georgia Advisory Council on Vocational Education
303 State Office Building
Atlanta, Georgia 30334

George W. Mulling, Director of Vocational Education
Georgia Department of Education
State Office Building
Atlanta, Georgia 30334

*Reichert, Richard. Self-Awareness Through Group Dynamics. George Pflaum, publisher. pp. 47-68.

Review and Synthesis of Information on Occupational Exploration. ED 056-165.

Seven Is A Handy Figure, Field Education Enterprise. I B
pp. 61-75
pp. 1-15
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Schill, William and Harold E. Nichols. Career Choice and Career Preparation, Coordinating Council for Occupational Education, 1972. I B, II A, III C

Smith, Edwin H. and Weldon G. Bradtmueller. Individual Reading Placement Inventory (package). Chicago, Follett Educational Corporation, 1969.
(Tests reading ability up to 6th grade level.) I C

*Springboard. Designed for Pre-Occupational Students, Special Service Supply, Box 705, Huntington, N.Y., 1968.
I A p. 1
IV A p. 2
III D p. 3
III E p. 3
V B p. 4
I A p. 5
III E p. 6
IV A p. 7
IV A p. 8
III E p. 9
IV A p. 10
IV A p. 11
IV B p. 11
V C p. 12
IV A p. 12
IV B p. 13
IV A p. 14
I A p. 15
IV A p. 15
III Gen. Obj. p. 16
II C p. 17
IV A p. 18
IV A p. 19

National Vocational Guidance Association:
Tennyson, W. Wesley, Thomas A. Soldahl, and Charlette Mueller. The Teacher's Role in Career Development. Washington, D.C.: National Vocational Guidance Association, 1605 New Hampshire Avenue, N.W., 1965.
Pamphlet dealing with use of media to relate subject or courses to career development program.

What Should Be Taught in the Junior High School.
Coordinating Council for Occupational Education.
Vocational Guidance - 7-9.
*This includes material pertinent to all categories.
How Do I look? pp. 86-87.
Improving Personality pp. 88, 89, 90.
Decision-Making p. 91.

Winefordner, David W. Orienting Students to the World of Work Using the Data-People-Things Conceptual Framework and the Ohio Vocational Interest Survey. Paper presented at the American Personnel and Guidance Association Convention, Las Vegas, Nevada April 1, 1969. EDRS publication Ed 029 343.
The Ohio Vocational Interest Survey (OVIS) has two aims:
(1) to assist youth in understanding themselves in relation to the world of work and,
(2) to provide a background for career choice. OVIS is useful with students in eighth grade and above. OVIS is compatible with standard occupational information publications from state and federal sources.

Work and Non-Work: Institutional Perspectives. ED 055-201. Predictions re: relations between institutions and jobs of the future.

World of Work, Bell Telephone Co.'s.
1. Manufacturing & Construction
2. Professional & Managerial
3. Service
4. Agriculture, Fisheries, Forestry
5. Sales & Clerical

Job Clusters included

Units
- Foundations for Occupational Training
- Job Opportunities Now
- Vocational Decisions

Films and Records are also listed

School Consultants	(call collect)	(area code)
Carol Glenn - Seattle	345-4948	(206)
Pat Grover - Tacoma	383-0356	(206)
Betty Burns - Spokane	455-2663	(509)
Earlene Pensen- Portland	233-3105	(503)
Dianna Hoag - Portland	233-3003	(503)

Games

Consumer - Western Pub. Co. V B
Generation Gap - Western Pub. Co. I
Life Career - Western Pub. Co. I B
Propaganda - Maret Co. V B

Films - Film Strips, Sound Filmstrips, Movies

1. "Career Education," 16 mm, 20 min., U.S. Office of Education, Washington, D.C. (Available from State Voc. Ed. Director.) Good for inservice.
2. "1999," Philco Ford, Philadelphia, Pa., 16 mm, 25 min. Good for automation-future lifestyles.
3. "Three Young Men, Three Young Women"
   Actual interviews with chance for audience to decide who will be hired before personnel man makes his choice known. III E
4. "Why Man Creates," 16 mm, 30 min. (color, animated), Bell Telephone Co. (May be ordered through Bell's film distributor, Seattle). Covers all facets of man's creative imagination from the beginning of time to what the future holds. Enjoyable and excellent for discussion.

JOHN HERSEY'S HIROSHIMA

A Supplement to the Junior High Program

by

Rick Moulden
Bellevue Junior High School

This is intended as a sample of ways in which different experiences listed in the Expectations can be combined into a single unit. It is not intended as a complete list of study questions and activities, but as an outline that can be added to.

MAJOR EXPECTATION FOR THE UNIT:

1. To read the literature of our own culture and to respond to what has been suggested about what it means to be human

Other Expectations	Unit Activities
9. To consider the impact of time, place, and context upon another person's idea	Brief discussion of the historical background of the Second World War and Japan's role. The students will probably have to supplement from various sources.
13. To explore the marvelous variety of ways human beings have invented for associating ideas	Brief discussion of the true narrative nature of the word and of the organizational pattern which Mr. Hersey has used.
3. To feel another person's feelings, to perform another person's actions, to be transported to other places and times through literature	Read the work. (I have the students read the work aloud in class to insure that all read the book, as reading practice, and also so we can discuss ideas and questions at any given point.)

Other Expectations	Unit Activities
31. To revise ideas reflecting the reactions of a live audience	Discussion throughout on a free basis. At times I will bring up points and questions and at times the students will wish to initiate the discussion.
37. To respond to a situation in which no obviously correct answer can be determined; to deal with possibilities rather than certainties	
38. To confront a situation that will stimulate a variety of alternative responses or questions; to share the responses and questions with other students	Question at the end of chapter 1. How will these six people react to their situations? How will they feel about the bombing?
39. To speculate on how something came to be the way it is or to be said the way it was said	Question for chapter 2, the first section on Father Kleinsorge. Why was the desk destroyed when the papier maché suitcase was left untouched?
14. To investigate the many ways in which people's perceptions and attitudes are formed and changed	Question for chapter 2, the section where Mrs. Nakamura is reacting to the rain, thinking that it is gasoline. This will be continued in chapter 3 when the Japanese government announces on the radio what the Americans have told them about the nature of the bomb. Why do the Japanese people think that the Americans have dropped gasoline on them? What things cause them to change their minds?

Other Expectations	Unit Activities
9. To consider the impact of time, place, and context upon another person's idea	
20. To try out and apply means of generating ideas, such as: asking many questions, seeing new combinations and connections, finding analogies	
	Question for the end of chapter 3. What is so unusual about having the head of government talk to the people of his country? (You may have to talk about the position of the emperor prior to the war.) Then ask the students to compare our situation in America in relation to our presidents and ask why the head of state in Japan had a different role.
28. To work with the constructions of words for a larger vocabulary	
	Question for the beginning of chapter 4. What does the word "talsmanic" mean?
38. To confront a situation that will stimulate a variety of alternative responses or questions; to share the responses or questions with other students	
	Question for chapter 4. How could an atomic bomb leave silhouettes on the walls of buildings?
23. To cast ideas into the subject-predicate form common to most languages: what am I talking about (my topic or subject), and what am I saying about it (my comment or predicate)?	
5. To explore the ideas of an author, composer, film maker, or artist: what does this person speak about (the topic)? What does this person say it's like (the comment)?	
	Free predication at the end of the book.

Other Expectations

Unit Activities

9. To consider the impact of time, place, and context upon another person's idea

14. To investigate the many ways in which people's perceptions and attitudes are formed and changed

Question. Why did the girls who were buried by the falling fence react the way that they did?

14. To investigate the many ways in which people's perceptions and attitudes are formed and changed

10. To consider the statement of another person as a value judgment; to assess the validity of the suggestion that all value judgments are autobiographical

Question. What does Toshio Nakamura's letter at the end of the book reveal about his attitude toward his experiences?

4. To experience the impact of conflict and mood in literature; to explore the connection between these and plot, setting, theme, and characterization

5. To explore the ideas of an author, composer, film maker, or artist: what does this person speak about (the topic)? What does this person say it's like (the comment)?

10. To consider the statement of another person as a value judgment; to assess the validity of the suggestion that all value judgments are autobiographical

11. To evaluate what other people say using such standards as reliability, accuracy, and others that are self made; to support the standards chosen and the fairness of their application

Other Expectations	Unit Activities

12. To probe for understanding of an intended meaning which has been deliberately masked through irony, fable, exaggeration, understatement, allegory

13. To explore the marvelous variety of ways human beings have invented for associating ideas: agreement and disagreement, cause and effect, similarities and differences, classifications and categories, time and space, to mention a few

23. To cast ideas into the subject-predicate form common to most languages: what am I talking about (my topic or subject), and what am I saying about it (my comment or predicate)?

37. To respond to a situation in which no immediate correct answer can be determined; to deal with possibilities rather than certainties

46. To make and support a value judgment

Written unit. Complete answers using examples from the book.

A. What aspects of the behavior of the citizens of Hiroshima were exclusively Japanese and which were universal in the sense that they would have been exhibited anywhere the bomb was dropped?
B. What does the book show about the Japanese reaction to the bombing?
C. Dr. Sasaki says, "I see that they are holding trials for war criminals in Tokyo just now. I think that they ought to try the men who decided to use the bomb and they should hang them all." Do you agree with Dr. Sasaki? Did president Truman do the right thing? Can the president of our country be held personally responsible for the actions that he orders?
D. What did Hersey want the readers to feel after reading Hiroshima? What is the impact of the book. Is it helped or hindered by the fact that it is a true narrative? Explain.

Other Expectations

Unit Activities

27. To express an idea in a non-verbal medium

33. To present an idea through speaking, both formally and informally, in discussions, skits, panels, oral presentations

36. To work together on a common project

37. To respond to a situation in which no obviously correct answer can be determined; to deal with possibilities rather than certainties.

46. To make and support a value judgment

50. To attempt to persuade another to one's own belief

Nonwritten Unit

A. Make a collage, mobile, drawing, or other non-verbal form illustrating either a part of the book, its theme, or your reaction to it.

B. Participate in a debate. The class will be divided into groups by questions and then you may choose an affirmative or negative position. Do some research and thinking and then prepare your case. Each side will present two formal speeches and then there will be an open discussion.

Suggested topics:

Should nuclear weapons be banned?
Should the United States have dropped atomic bombs on Japan?
Should war be outlawed?
Should atomic weapons be used to try to end the war in Viet Nam?
Can mankind live in peace?

In addition to all of the previously mentioned experiences, this activity could provide opportunities for the following:

22. To deal with an idea on various levels of concreteness from specific to universal

Other Expectations

24. To assume various roles in order to test the impact of those roles upon an idea

30. To express an idea with one's own consideration for form: a poem, a story, a written sketch, or whatever choice one might make of his own accord

Unit Activities

Wind-up activity. The student will have free choice of the following, or perhaps two of the following:

A. Write a play or short story about the events in Hiroshima, or a war or a bombing.
B. Write your reactions to war or Hiroshima in the form of poetry.
C. Write a persuasive paper to convince others and present it to an appropriate audience.
D. Explore Japan's role in the war, the bombing of Nagasaki, or the post-war occupation of Japan.
E. Find out about atomic energy or radiation.
F. Write a personal statement explaining how Hiroshima has changed or altered or strengthened your beliefs.
G. Read other stories or books about Hiroshima.
H. Briefly rewrite a section of the story as it would have been told by a member of the bomber crew that dropped the bomb.
I. Plan a skit or dialogue enacting a portion of the book and present it to the class.
J. Compare the information in the book with some of the current reports on the war in Viet Nam.
K. See me if you wish to do some other activity.

BELLEVUE PUBLIC SCHOOLS
Bellevue, Washington

CREATIVE WRITING - NEWSPAPER

1. Here are a few creative writing ideas using the newspaper as the kick off:

   Write an essay or story on an item in the newspaper that made you feel sad, happy, concerned. . .

   Write a character sketch on an interesting figure currently in the news.

   Write a newspaper account (straight reporting) of some significant (or insignificant) event in your family life.

   Write a news story from an uncaptioned picture in the newspaper.

2. Find a car ad with a picture in the newspaper. Save the sections that advertise the auto show when it comes to your city. Save the section that advertises all the new makes and models. Discuss the words that describe the model, style, coloring. Then ask students to write on the subject: What Model Are You?

   The following example, written by an 8th grade girl, is very short. It should give you an idea of what can happen.

   > "You would probably call me a Volkswagen. I just sort of putt around trying to keep up with the flashy sport cars or hot rodders. I'm not a heap of junk even though some other models consider me one. I'll admit I have my breakdowns once in a while, but in the long run I get real good mileage, and my body is trim, neat, and has a good paint job. I have a powerful engine under my hood, but nobody knows it. I could just pass them all up, if I had the nerve."

   Variation: A fearless teacher will allow students to write about him or her. It's simply amazing what you find out about yourself. Try it if you're not afraid of the truth.

3. Watch a TV program and write an evaluation as a critic. Set up criteria in class by which the program is to be judged. Compare some of your ideas with those that appear in the newspaper. (The kids are happily surprised to discover that adults like fairy tales too--Bewitched, for example.)

4. Attend a play or movie and write a critical review. (One presented within the school is always good. Student critics tend to be a bit harsh. Emphasize the positive viewpoint with this activity.)

5. Write a humorous satire. Prepare students by reading a good satire to them. Read satire from literature books as well as the newspaper. Newspaper satire can often be found in editorials or in certain columnists' work.

READ/159/71

6. Write a book review--newspaper style. Limit the number of words or page space. Emphasize that words must be carefully selected to get ideas across. The teacher will have read some of the children's book reviews that have appeared in the newspaper. Send some of the children's work to your local newspaper every time you do this activity. (One day, the editor will print one of your students' book reviews merely because you have been so persistent! And think what it is going to mean to that one child.)

7. Choose a single event in history.

   a. Write a straight news account of it.
   b. Write a feature story or a story with a human interest angle.
   c. Write a letter to the editor about it.
   d. A cartoon, a classified ad, anything else...

   Possible subjects: Paul Revere's ride
   The discovery of the Columbia River
   The meeting with Montezuma.

8. "Capsulize" a newspaper story or newspaper picture story in a two-line rhyming poem. This forces the students to think of the main idea. The rhyme is just an added hurdle which adds a little excitement and challenge to the assignment.

   Examples: Headline of the news story: MILD PROTEST
   CAUSES DAMAGE

   Student's two-line poem: At the start, it's just a mild protest,
   But it's a riot when it reaches its crest.

   Variation: (And this is harder!) Have a few talented and/or eager students write the two-line poems from stories they select. Classmates write the leads to the stories from which the poems were written. Since little information is given, kids really have to use their imaginations.

   Example: Poem: Bell asks for a 2.8 rate increase
   Well, my long distance calls will surely cease.

   Lead: A request for a 2.8 per cent rate increase on long distance telephone calls was filed with the state public utility commissioner Monday by Pacific Northwest Bell.

9. Find pictures that might tell a good story. Have kids write a caption. Emphasize that the whole story must be under the picture since there is no other printed story connected with it. Use the 5 W's (who, what, where, when, why). Compare their story with the original caption.

   Variation: Write a "could happen" or "way out" ridiculous caption. These are much fun to show or read aloud.

10. Choose one item from the classified ads that you would like to have more than anything else. Clip the ad, and write why you would like the item.

11. From a discussion in class, the 18-year-old vote, for example, have some students write a straight news report. Have a few students write a report slanting on the "con" side. Have others write the report slanting on the "pro" side. Compare and discuss.

12. Write a newspaper account of "Snow White," "The Three Bears." Students enjoy reading them aloud. The headlines for these stories are excellent vocabulary builders.

13. Write a straight news account of a poem "The Highwayman," "The Charge of the Light Brigade." Try a parody of each of the poems. If you're very brave, and if you have a bright enough student who could appreciate the humor of the activity, try a newspaper account of a parody of a poem!

14. Create a poem based on a front page story or some feature in the newspaper. Picture stories provide excellent poem subjects. Try different forms. . . limerick, Haiku, diamante, ballad. . .

HOW ABOUT A CINQUAIN?

A cinquain is a five line poem which follows a formula. (Pronounced sang kane) Cinq is a French word meaning five.

Line 1	Theme (subject) one word only
Line 2	Description of subject (adjectives or a phrase)
Line 3	Development (anything allowed here)
Line 4	Opinion (feeling about the subject)
Line 5	Impact line (sometimes synonym of the theme line) One word only.

The following examples of cinquains were written by 6th and 8th grade students:

Fire
Good and evil
Warmth and comfort
Desolation and destruction
Power

Highway
Long black snakes
Gobbles up the innocent
Cradle of the careless
Death

Brothers
Hideous blobs of protoplasm
Totally useless baggage
Who needs 'em
Love

Cinequains
Five lines
Must follow the formula
Boring and stupid
Ugh!

Headache
Pounds of pain
Tossing, turning at night
Oh, such misery
Excedrin

Baseball
Pitch, crack, run
Field it fast to first
Too high, too wide
Dummy!

Work one out on the board with students to show them how. It's amazing the immediate response. The front page of the newspaper (or any page, really) gives subjects for those who claim they can't get started.

Another way to use the cinquain is to have them choose a newspaper story they like and tell the story in cinquain form.

Variation:
Line 1 - one word
Line 2 - two words
Line 3 - three words
Line 4 - two words
Line 5 - one word

This variation sometimes limits too much, but some students like the challenge.

15. Duplicate a newspaper story excluding the lead. Ask students to write the lead including the 5 W's (who, what, where, when, why).

    Variation: Rewrite the lead in five different ways. Start with who first; start with what first; start with where first. . .

    Note: You may or may not give them the headline of the story.

16. As a class, write a letter to the editor on a subject that has been discussed in class. SEND IT!

    Variation: Encourage individuals to write. SEND THEIR LETTERS - the letters that make sense, that is.

17. You are the teacher, You're supposed to know it all. So write a letter to the editor yourself. Kids will figure if you can get yours printed, it shouldn't be so hard for them to get theirs printed either. Be persistent. Keep trying!

18. Read a headline. Without reading the story, and in one sentence, write what you think the main idea of the story will be.

19. For one week, note the names of people who figure most prominently in the front page news. In a short paragraph, have students tell what one person has done to receive the coverage.

20. Find an item in the Personals column of the classified section. Have students write in story form the events that lead up to the placing of the ad in the newspaper. Limit the story characters only to those people mentioned in the ad. This helps give direction to their writing.

    IMPORTANT: Obviously these items must be selected with care as to story possibility and good taste. The grade level for which the activity is used is most certainly a vital consideration in the selection.

    Examples: "Gene, please call. I'm so worried."

    "Bill, thank you so much for the gift. It made me so happy."

    Variation: Use an ad from the Business Personals.

    Example: "Forget your clock, I'll wake you up. Kathy's Wake-up Service. 236-XXX"

Write a physical description of Kathy. What is her "situation"? How and where does she live? What kind of person would want a job like hers? What was her motivation in starting her business?

or: Describe Kathy's morning. (In writing or with a short skit)

or: Write two or three short "situations" concerning people who might use Kathy's service.

Note: The teacher can actually call Kathy and find out all about her. If Kathy turns out to be an interesting person, send some of the stories to her.

21. Write an anecdote or an imaginary story based on a news story. For example, what happened before or after the event described in the newspaper account.

22. Are there more good or bad things written about teen-agers in the newspaper? For five days, survey the whole newspaper and clip every story about teen-agers. Have students write comments about their findings. They should use facts and opinions in their written observations. (Good project for two or three students.)

23. Create a short play based on a newspaper story, picture, or feature. Plan the action, but create dialogue on the spot. (Several groups can do this activity in one fifty-minute period.)

24. The student pretends he is a columnist. He may choose the type of column he would like to write if he were hired by a newspaper. Write the column for one or two days. Stick to the subject area. He should use opinions, but emphasize that opinions are based on fact. (Boys like to be sports columnists because they get a chance to express their opinions on the latest events and still fulfill a possible homework assignment.)

25. Skim one story of a newspaper. List main ideas or facts. Reread to see what was lost in skimming. One child can prepare a quiz beforehand. DON'T TAKE GRADES.

26. Develop a fact or opinion quiz using one issue of the newspaper. Students should write their own after they work with and understand what you have prepared for them.

27. Find one new word in a newspaper story. Use that new word at least once in your writing or speaking during the week. Draw a big blue circle around it. You might offer prizes (yes, bribes) for those students who do so.

28. Have students clip several newspaper stories, features, or pictures that deal with their particular hobby or career interest. Only one classified ad item is allowed. In each article, underline vocabulary words that are "peculiar" to their hobby or career. (This activity, of course, must be done over a period of weeks. Might be a good "extra credit" project.)

29. Teach the use of the Thesaurus using headlines in the newspaper. Choose a headline with a "strong" verb or adjective. Substitute that word with a word of lesser or greater degree. If kids can't think of any, (and they rarely can) show them the Thesaurus. How does the news word change the meaning or the tone of the headline? (Purpose, of course, is to enlarge vocabulary so one can choose the exact word to describe one's exact meaning.)

30. Study an editorial. Underline facts in red. Underline opinions in blue.

31. Write your own headlines for newspaper stories. Here's how:

Each of the columns on a newspaper page has a certain number of unit spaces into which the style of type can fit. Each letter, small or capitalized, takes up a prescribed amount of units.

Headline Unit Count

lower case letters:
all letters = 1 unit
EXCEPT
i, l, and t = 1/2 unit
m and w = 1 1/2 units

UPPER CASE LETTERS:
all letters = 1 1/2 units
EXCEPT
I, L, and T = 1 unit
M and W = 2 units

1 unit for each space between words.

When you start, use one story. Each student writes a headline for it. Compare with the original.

32. Vivid words and expressions are found in sport story headlines. Develop a list. Examples: New York Dumps Boston, Dodgers Crush Giants, Red Sox Edge Cardinals -- outshine, trample, blast, outlast, stop, bounce, upset, tames, top, pelt, trim, lead, sweep, clout, win, outslug, nudge, maul....(Are these "winning" words or "losing" words?)

Students respond: "....so to me, most of the words I found were losing words. They sound sad. If I were "chewed" by someone, I'd be sad."

"...it's a hard question. It all depends on your point of view. If my team won, it's a winning word, if we lost, it's a losing word."

33. Find examples of variety in sentence openings in news stories, such as startling statement, quotation, prepositional phrase, usual noun-verb pattern...

Variation: Everyone use the same story. Rewrite the lead.

Variation: Read aloud to the class a startling statement opening sentence. Then stop. Each child finishes the story his own way. Compare with the original.

34. One day take a spelling lesson from one newspaper story that has generated interest. Study, discuss, and take the test that very day. (Breaks the monotony of the spelling book. Hard words always emerge.)

35. Keep a file of one or two comic strips for two weeks. Discuss sequence, language patterns, episodes, purposes, etc. Bonus: Teach direct quotation using the comic strips. Everything that appears in the "balloon" must have quotation marks around it. Students write one episode in paragraph form. paragraph at each change of speaker.

Every once in a while you'll find a budding cartoonist. Encourage him by giving him a little space on the bulletin board or even the wall if necessary. He'll keep your room decorated, and it will give him a feeling of self-worth.

36. Find and clip examples of punctuation illustrating the rules being studied. Mount on construction paper. Head with a card giving the rule involved.

37. Reinforce grammar-English lessons by having students find examples in the newspaper of noun phrases, types of determiners, verbs of being, appositives, complement after be, proper nouns, four kinds of sentences, compound sentences, complex sentences....

38. In rewriting a newspaper article, remove all the capitalization and punctuation. Have students rewrite and punctuate and capitalize in the correct places. The story or article you select must be of high interest for this grisly project. (This is hard. Try it yourself sometime.) Kids can exchange papers and proofrea

39. Look in the classified section. Write a letter of application for a job that is advertised. Have students state their qualifications and ask for an interview. Naturally, the letter must be in proper business form.

40. Present an oral improvisation of a story clipped from a newspaper. Could have one or two a day until you get around the class. Good opener. May start discussion, may not. A clever teacher can sometimes use these story points as a lead into the day's lesson.

Variation: Try creative drama. This sometimes involves several students for one story. Dialogue is created "on the spot."

41. Plan and conduct a daily newscast over the school intercom. Three minutes in length is enough. Use items of interest around the school besides one or two items from the daily newspaper. Items from the hometown weekly are particularly good. Excellent individual project. You'll never lack for volunteer newscasters. (For students who need extra practice, let them play with the cassette tape recorder before their big performance on the intercom.)

42. Two individuals may read the same story aloud for different effects. Shows how news can be "slanted" through voice interpretation, facial expression, etc. (Good way to show advantage of reading newspaper rather than being informed exclusively by TV.)

43. Have the student write a newspaper style account of "The Tortoise and the Hare" as if the student were a reporter covering the event of the big race. (Boys who can think of nothing but sports like this one.) The student may use any other literary character or event that might interest him. Include a headline.

Variation: With a partner, students might create an interview. One plays the newspaper reporter, one may be the tortoise. (They can use any angle, straight news or feature type depending upon the characters or events they choose.)

Note: Why "The Tortoise and the Hare"? For motivation! The tortoise and the hare interview always turns out to be a comedy. The kids enjoy watching it and are motivated to try something like it themselves.

44. Several students apply for the same job that is advertised in the classified section of the newspaper. One student becomes the "boss." He interviews each applicant. Advanced preparation needed here on the part of both teacher and students. The interviewer must set up certain qualifications for the applicant to meet. He must have his questions prepared.

45. The "silent language" can be taught with newspaper pictures showing the importance of facial expressions in communication. Examples: grief, surprise, anger, happiness....(Can lead to a discussion and activities about kinetics as a form of communication.)

46. Discuss and illustrate with examples these functions of the news story: to inform, to entertain, to help.... Shows the variety of types of news stories.

47. Find a good "human interest" story. It's interesting to see where this leads in group discussion. If the human interest story is about an animal, the kids always have stories to tell about their pets. Human interest stories about people bring out a lot of personal feelings. A good story with a picture is even better. Overtones of group counseling here.

48. Read and classify editorials according to purposes such as to inform, to argue, to educate, to explain, to entertain, to praise, to attack, to defend....

49. Compare an editorial with a news story on the same subject. Was the news explained in any way? Was the editor's opinion expressed? Who decides what stand the newspaper shall take on an issue? Should the news media have this much influence on the public?

50. Compare the coverage of the same story or event by a big city newspaper and your local weekly. How is the story presented in each? Why does the local paper probably give more space to the item? (The local paper may give the story front page coverage including a photo, while the big city daily may just print a small news item tucked away on an inside page. Often the local paper includes a feature or human interest angle.)

51. Discuss sentence structure of an editorial; what makes an editorial different from a news story?

52. Have a child find a political or historical cartoon. Tell why it is significant or why it is humorous. Explain what characters are represented and explain the situation or background.

53. Select TV programs to watch on a certain evening using the TV schedule in the newspaper as a guide. Encourages selectivity.

54. Choose several social problems that are currently being covered in the newspaper (local political situation, the crisis at the zoo over the bears, vandalism in the park, drug related crimes, ecology...). Form groups of no more than 5 students for each interest group. The group discusses, researches in the newspaper as to facts and opinions relating to the problem. Consider both "pro" and "con" arguments. Interview adults and other students. The group is to agree on one possible course of action which they feel would be a logical step toward the solution of that problem. One group member reports orally to the rest of the class. (Often two or three groups choose the same problem to discuss. It's most interesting to hear the different ways of solving the same problem.)

55. Search for the stories, features or editorials or pictures that illustrate the following basic truths:

Man is helpless against nature
Man is not helpless against nature
Man has a "human interest" in animals
Man is determined to succeed
Man loves to laugh
Man loves children and babies
Man is interested in the strange or unusual
Man is cruel
Man is kind
Man has courage

Clip the example and present orally. (It is possible to get around the class in one 50-minute period although often the class gets "hung up" on some discussion point.)

Note: Develop your own basic truths with your students.

56. Ask a student to present orally an editorial that means something special to him. He may duplicate the editorial and distribute it to the class, or present it using the overhead projector. The student conducts the class discussion. He prepares discussion questions including some items that may be argumentative. Include fact and opinion in some aspect of the discussion. (The local newspaper is a good source for this activity since the editorials usually deal with local happenings.)

57. Pretend you have a scheduled interview with ____?____. What questions would you ask? Role-play it.

58. A "special" speaker for your class might be a man from the circulation department of your newspaper. Ask for a "feature" type presentation of mayhem and mishaps in the circulation department. Naturally he explains the process of circulation as he tells his anecdotes. How about a photographer? A reporter?

59. Clip ten articles on pollution. Ask a student if he discovered types of pollution other than air or water pollution. List the types of pollution he found and the number of stories dealing with each type.

Write two paragraphs: a. How he feels pollution is or has or will affect him personally

b. What he as an individual can do about it?

Note: Heated class discussions have started with this activity.

60. List and locate all places named on the front page only. Sometimes kids must go to the atlas to find them.

61. See how many states are mentioned in one issue of the newspaper. (skimming) Someone may want to carry it further and see how many days it takes to mention all 50 states.

62. Individual students place a real classified ad in the local newspaper. Parents must give permission to sell the item. Have reports on responses to the ad, the cost, profit, loss.

63. Find headlines in a newspaper that may be misleading or that are slanted. (Slanted according to whom?) Discuss.

64. Headlines advertise the story to follow. Scan a page of a newspaper. Tell which headlines catch your eye. Why? Could be style of type, position on page, or interest catching.

65. Have students clip and select stories of interest to them. Separate story and headline. Then match headlines to the correct story.

66. Bring news clippings and identify the 5 W's (who, what, where, when, why) in each story. Identify the "lead." A sixth W is called a WOW! A WOW uses a startling statement as the first sentence of the story.

67. Select one aspect of the news, weather, for example. Follow it through for one week or so--weather reports, weather stories, weather charts. . . Create bulletin boards. This encourages daily use of the newspaper.

Variation: Use one current news story. Follow it through day by day. Have students find background material about the people or location of the story. Follow their leads in discussing the information. Note how the story moves from the front pages of the newspaper to the inside pages and finally disappears.

68. Display the front page of the newspaper and a world map on the bulletin board. Each day one student selects what he considers to be the five most important stories of the day. With colored yarn and pins, he connects the front page story to the location on the world map. Individuals sign up in advance to accept this responsibility.

69. Kids think that history is the past. Show them that history is also NOW. Ask two or three students to clip what they think are the five most important stories that appear on the front page each day. Put the stories in a folder. At the end of one month, have the class decide whether some of these--and which ones--will be mentioned in history books in the year 2050. Is history being made now?

70. Plan a meal choosing foods mentioned in a grocery ad. Itemize each product purchased and the cost. Total the bill. How much change from a $20 bill?

71. Discuss display ads. Clip or draw examples of the following ways that advertisers get people to buy a certain product. (Use examples from magazines and TV as well.)

basic ad	Show the package and the brand name
eye appeal	A mouth-watering colored picture of it
happy family appeal	Your family will be as happy as this one if you use it.
"an expert says. . ."	People feel experts should know.
"famous people say. . ."	People like to use the same thing as the person they admire.
"everybody likes. . ."	All different kinds of people think it's great.
snob appeal	Be like wealthy people who use it
youth appeal	"That's where it's at, baby!"
symbols	Jolly Green Giant
"it's new!"	It's improved; it's something special.
humble approach	We're trying so hard to please you.
statistics	We took a survey.
concern for the public good	We don't pollute the air or water when we produce it.
romantic appeal	Everyone else will think you're gorgeous or handsome if you use it.
humor	If the joke is funny enough, you'll remember the product.

72. Don't forget the value of good old pleasure reading. Allow kids some relaxing time with their newspapers.

73. Compile a list of abbreviations found in the newspaper. Good project for one or two kids. At the end of their week, they report and explain. Keep adding to the list on the bulletin board. (FBI, UPI, ABM, AP)

74. Compile a newspaper booklet. Students must know something about the newspaper before they can work effectively with it. So from September through Christmas, do different activities using each item on the list. In January, put a booklet together. Yes, it's cutting and pasting, and what it amounts to really is a review of the newspaper. Working one 50-minute period a day, it takes about 3 days to complete.

Directions: Clipped examples of the following items should appear in your newspaper booklet. Label each example.

1. An international news story
2. A national news story
3. A regional news story
4. A local news story
5. A picture story
6. A human interest story
7. An editorial
8. A "Letter to the Editor"
9. The masthead
10. A two column, two-bank headline
11. A one column, three-bank headline
12. A story with a by-line
13. A small ad (box type)
14. A classified ad
15. A cartoon (not a comic strip)
16. Horoscope or crossword puzzle
17. Some vital statistics
18. A story, ad, or review about local entertainment
19. A column (written by a columnist)
20. A recipe or story on homemaking
21. A radio or TV schedule
22. The index
23. A sports story
24. A story about weather or a "boxed" weather report
25. An item about church news or a story found on the financial page.

75. Look for a recipe in the newspaper--preferably cookies, pie, cake, or some other kind of "goodie." If this idea appeals, have someone prepare the food and serve it to the class. If this activity must be graded, guarantee an "A" if the students bring a note from home saying the kitchen had been cleaned spotlessly after the project. (Public relations, you know, and it always brings a laugh.) Kids like to work in pairs on this one. Introduce the vocabulary word "palatable."

76. Draw a "funny" car. Write a classified ad to accompany it.

77. Can your students follow directions? Many newspapers print step-by-step directions on how to fold a pressman's hat. Call your newspaper. There are several advantages to this one:

Kids must follow exact directions or it won't work.
It's fun.
Disposes of excess newspaper in your room at the end of the day because the kids wear them on their heads right out the door!

78. Compile a list of ways the newspaper can be used after it has been read. "Second time around" could be the title.

79. Conduct a speed drill in finding materials through the use of the newspaper index.

80. Rewrite the horoscope to fit the atmosphere and situation of your classroom or school. Good individual project for some student who has the inspiration and the inclination.

81. Write a "Little Known Facts" column. Can be done with small groups. (For some strange reason, this activity always ends in a "Trivia" column but it's fun.) Allow bulletin board space to add new items as they are discovered.

82. Work the crossword puzzle in the newspaper. Can be done as a class project when everyone has the same paper. Or duplicate one and work it together. (Fearless students may have 24 hours to research a word that stumps the class. If he fails, he pays some dire penalty.

83. Students write a classroom column based on Ann Landers type of material.

84. Have you tried an oppoword story? Many words in English contain smaller words within them. An oppoword uses the opposite of the little word inside a regular word. Rainstorm might become sunstorm or raincalm. Became would turn into bewent. How about together into tobringher.

The newspaper plays a minor but important part in the activity. The newspaper is used only as an aid to build an oppoword vocabulary. The students skim columns looking for oppoword possibilities. Build a possible vocabulary on the board together. The variety of subject matter in the newspaper helps create a diversifie list of words.

The object, of course, is to write a unified paragraph on some specific subject.

Example: An oppoword paragraph can be a stopling outcident for stusmooths. The paragraph can cause a trewomandous downroar of laughter when read asoft. Poor readers are not footicapped in this standuation once they undersit. Holinight oppoword paragraphs are wholeicularly fun to do.

85. Create a song using a newspaper story as a basis for the lyric. Select a news, feature, picture, or human interest story that has high interest in your grade and subject area. Choose a familiar tune. Individual students may write the newspaper story in verse form to fit the melody. Roll the piano in, find a guitar, use the auto-harp, or sing a capella. Sing it a couple of times, laugh and forget it! (If this activity catches on, you may be singing newspaper songs every day for a few weeks.)

Example: (Tune: Raindrops Keep Fallin' On My Head)

(Continued on following page)

Headline: YOUTH'S DEATH
SMOG RELATED

Pesticides keep gettin' in my hair
And just like the guy who tried to take a breath of air
He didn't last long
Cuz, smog and pollution got in his lungs
But there's one thing I know:
The stuff they send to fill us, will kill us
It won't be long 'til relatives step up to "will" us
Pesticides keep gettin' in my hair
And the people are beginning not to care
They think it's a big joke
But I'm gonna stop the smog without help
It's not all right
Our air is up tight.

Composers:

Two smiling,
proud sixth
grade boys

86. Conduct a "Who Am I?" game based on persons recently in the news. (No more than one week at a time and for only a few minutes, or it palls.) Can limit to front page personalities. Promotes scanning front page at least.

87. Create a collage of faces clipped from the newspaper. Display.

    Variation: One girl did a collage of animals. It took her a long time though.

88. Do an advertising "layout" for anything the student might like to sell. Consider artwork, slogans, type of print, size, and color. Display.

NOTES ON IMPROVISATION

A Supplement to the District English Program

by

Judy Munger
Newport High School

Expectation 24 suggests extensive use of dramatic improvisation. James Moffett presents a convincing rationale for the use of improvisations as a core language experience from kindergarten through high school. The improvisation might be taught as an end in itself, like a piece of creative writing -- an imaginative invention performed for an audience. It is surely a means for students to arrive at a better understanding of themselves and of conflict in their lives. But most important in an English classroom, it is a means for students to develop fluency of response, to learn to listen intently and creatively, to practice entering imaginatively into a created situation, and to sense possibilities of dramatic conflict.

The best -- and happiest -- way for the teacher to prepare to use improvisations in the classroom is to take a class in improvisational drama or in some other way to get some experience actually doing improvisations. Another possibility is to observe a colleague using improvisation in the classroom, to arm yourself with ideas -- and plunge. Here are some suggestions. These ideas were gleaned from or inspired by Jerry Siefert in a class in improvisational drama given at Bellevue Community College.

Begin each improvisation session with relaxation. Go through a yoga relaxation routine or move spontaneously to music. Students learn to relax in order to concentrate and focus their creative energy. You might suggest that they prepare for writing or any creative task with the same relaxation and concentration routine.

In the early stages there is no audience. Students are not performers; they are all participants. They work as a whole class or in small groups. They will need space and some movable chairs and perhaps some empty boxes.

What To Do	How To Talk About It
Play some games to ease into improvisation:	
Direct the students to explore the room by moving around it freely (in silence). Concentrate on the spaces and the moods of different parts of the room.	Ask how it felt to be in different parts of the room. What did they discover about a place they thought they were thoroughly familiar with? How fully could they concentrate? Were they distracted by the presence of others?
Have students bring sticks, cans, spoons -- whatever. Improvise rhythms.	Ask what they learned about listening. About creative listening. Could any persons anticipate what others would do? How?

What To Do	How To Talk About It
Direct the students to explore the sounds of the room in relaxed position with eyes closed.	What did they discover? Could they concentrate better or not as well with eyes closed?
Direct the students to sit in circles in small groups. Each group chooses a word and "passes" it around the circle, varying the intonation and the tempo.	This is fun -- and funny. The students will be surprised at the amount of meaning communicated by intonation alone. They'll want to talk about this and to think of examples of the ways persons communicate different things with the same word or sentence.
Use a large cardboard box or some such indestructible object. (Don't, whatever you do, use a school chair for which there seems to be a surprising amount of hostility!) Students take turns lifting the object and placing it somewhere else in the room. The second time through, they lift and place it imagining it to be a particular object or being. The third time they imagine it to be a particular object or being for which they feel a very strong emotion.	What was communicated? Could you guess actions, emotions, or situations from gestures and movements?
Have students walk freely around the room. Ask them to imagine themselves walking barefoot on various surfaces (sharp stones, hot concrete, soft grass) or through various settings (dense forest, knee-deep water, a dark alley).	How did it feel? How fully were you able to experience the imagined sensations? What is the difference between an imagined sense experience and a real one?
Direct the students to form small groups and to pantomime various actions of animals or humans or machines. The others in the group might try guessing what is being pantomimed. Then the whole group might try becoming a single machine. One of the most inventive improvisations I have seen was a group of about eight Newport students being a Cadillac -- lights, doors, convertible top -- while another student improvised a commercial "hard sell."	Does your own belief in your imaginary experience influence how fully your audience believes in your performance? How can you tell when performers are honest?

What To Do	How To Talk About It
Move the students gently into characterization. All persons participate at first in group or crowd improvisations; in other words, there is no audience. Improvise such group scenes as the school lunch line, a family reunion, a train station, the waiting room of a hospital, the waiting room of an employment office. The students will begin working out a repertory of characters. You might occasionally ask them to portray a character from a book or play they have read. Then play with some frame images for characters to widen the realm of imaginative possibilities: Ask students to play persons with the characteristics of animals or persons from fables and folk tales such as Chicken Little, Red Riding Hood, the Wolf, the Cheshire Cat, or Little Red Hen. Or have the students pantomime animals -- a bird, snake, cat, fly, duck, rabbit -- and then become a person with the characteristics of this creature. Or ask the students to become a character with a particular dominant trait or dominant emotion, such as cheeriness, pessimism, anxiousness, irritability, biliousness, wonder, hautiness, conceit. You might then direct the students to place these characters in amusing combinations for given situations.	What was your character like? What are his traits? What is his background? Did the other students find him believable? Were some of the characters in the improvisation flat, some round? What makes the difference? How did your character react to others in the improvisation? Why?
When students are at ease with improvising, move into minimal situations from literature or discussion. (See the sophomore guide for suggestions for working with "Hello Out There" and "The End of Something" as examples.) A minimal situation might be something like this: Three students are directed to play mother, father, and son. The son must break the news to his parents that he failed math. You might then direct the students to replay the same but with	Discussion will vary, depending on your uses of the improvisation. See the Sophomore section for ideas for discussion.

What To Do

How To Talk About It

father and son reversing roles. Or you might then complicate the situation by adding another character -- perhaps a younger sister who always gets straight A's. Or, later, you might take a minimal situation like this and instruct each character separately out of the others' hearing: the son is instructed to break the news to his parents about a failing grade; the mother is instructed that she is the kind of person who wants peace in the family at any price and who tries to avoid unpleasantness by not allowing unpleasant subjects to arise; the father is instructed that he has been struggling all day witn a particularly stupid office employee and that he is on a rampage about the poor job that the public schools are doing and the imperfect products they turn out as graduates.

Work with setting: Students improvise children entering a haunted house, or persons in a cold waiting room, or a girl and her grandmother in grandmother's musty, brick-a-brack house.

Work with theme: Students invent their own characters, setting, and situation with no givens but a theme, perhaps an idea from a recent discussion or the theme of a play or book (communication, youth and age, disillusionment, for example).

* * *

The improvisation groups might perform other creative tasks as well. They might act out student written dialogue or plays, they might act out plays or scenes from plays being read in class, they might adapt and perform works of fiction for chamber theater or readers' theater. They will probably think of more things to do on their own; who knows what might happen if English students are not confined to des

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THE TEACHER EDUCATOR IN VALUE DEVELOPMENT

from Phi Delta Kappan
June 1972
Bellevue Public Schools

Six strategies for clarifying values

Sidney Simon

A Proposal for A

BELLEVUE ENGLISH-SOCIAL STUDIES INTERIM CURRICULUM DESIGN

[BESSICURD]

For Grades Seven, Eight, Nine

May, 1969

THIS ANCIENT DOCUMENT FROM THE CURRICULUM ARCHIVES IS REPRINTED HERE FOR THE HELP IT MAY STILL OFFER TO THE TEACHER WHO IS LOOKING FOR WAYS TO ORGANIZE A METHOD FOR INDIVIDUALIZED STUDENT INQUIRY.

Bellevue has just begun the renovation of its junior high school English and Social Studies curriculum. The enclosed design is offered as an interim curriculum that is readily useable, educationally defensible, and consistent with the foreseeable direction of the junior high program in English and Social Studies.

proposed by

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The essential idea for the BESSICURD is that an entire, three-year junior high school English-Social Studies curriculum can be structured around certain core questions which are at the center of linguistic and social concerns. These core questions, which recur spirally and are not assigned to any one grade, may be seen in terms of Kenneth Burke's [The Grammar of Motives] five-part analysis of any human act:

A CURRICULUM CONSTRUCTED ON CORE QUESTIONS

1. SCENE	*What are the forces that shape us? What place is this? Where are we now? Where's the action?
2. ACTOR	Who's doing this stuff? Who are the good guys? Who are the bad guys? *What do we believe about ourselves?
3. ACT	What's happening? What does it all add up to? How do you create?
4. AGENCY	What are the tools? What are the institutions? What is the language? How do they operate?
5. PURPOSE	What is everybody trying to do? What am I trying to do? What is it all for? Is it for anything?

The core questions above are merely illustrative. They could have been written in many other ways. Basically, they add up to three very large human concerns:

1. Who am I?
2. Where am I?
3. What can I do?

As an example of the pervasive nature of the core questions, let us take two examples, and on the next page see what corollary questions are implied.

Under SCENE, we will select What are the forces that shape us?

Under ACTOR, What do we believe about ourselves?

ILLUSTRATION OF EXPANDED CORE QUESTIONS

Selected Core Question: What Are the Forces that Shape Us?

Corollary Questions Subset: (Possible additional questions that grow out of the core question.)

A. How do factors of heredity shape us?
B. How do factors of environment shape us?
C. How do we learn our behavior?
D. How does our family affect us?
E. How do groups and institutions affect us?
F. How does the family of man affect us?
G. How do role-expectations affect us?
H. How does our culture affect us?
I. How does our physical environment affect us?

and so on.

Selected Core Question: What Do We Believe About Ourselves?

Corollary Questions Subset: (Possible additional questions that grow out of the core question.)

A. What should we believe about ourselves?
B. Are we basically good or bad?
C. What is good or bad? Who decides?
D. How do other people and forces affect our idea of ourselves?
E. How does one's idea of himself affect his behavior?
F. How do the images we project of ourselves compare with what we think of ourselves?
G. How do we react to the images of ourselves held by others?
H. What needs are stronger than the need to be ourselves?
I. How do we form opinions of others?
J. Do we expect people to fit into categories?
K. How do we react to the people who do not conform to our categorization of them?
L. What are the results of such categorizing?

and so on.

Given the CORE QUESTIONS, how does the teacher translate them into classroom action? The paradigm on these pages is suggested as a model for the carrying through of any selected question from initial involvement to completion. On the following pages, we will apply this paradigm to a single CORE QUESTION to illustrate the process.

PARADIGM

1. Involvement--that which moves the student off-center

   Here's a little something, friends, that ought to rock you just a tad:
   - a film
   - a visit
   - an event
   - a story, poem, play, novel, biography, essay
   - a recording
   - a confrontation

2. Mesearch--That in which the student searches for how this affects me

   Now that you're interested, let's talk about what this may mean:
   - small group discussion
   - class sharing of small group findings

3. Definition-- that in which the student states the problem

   Let's get a handle on the dimensions of this thing: proposal, reaction, reproposal for what it is that we need to find out.

4. Mobilization--that in which the students and teacher propose the work to find out what it is that we need to find out.

   Here are the plans of attack:
   - independent study
   - group study
   - time allotment

5. Search--that in which the student labors

   Thrash it out kids:
   - readings
   - seminars
   - research
   - role-playing
   - media
   - visits
   - hypothesizing
   - testing

6. Statement--that in which the student forms, reforms solutions

What'd you find out?: papers
talks
presentations

7. Action--that in which the student does something as a result of his inquiry

What place is this?
Where are we now?
What have we become?
What shall we do?

EXAMPLE OF A SINGLE CORE QUESTION CARRIED OUT THROUGH THE LEARNING PARADIGM FOR GRADE SEVEN

Core Question: How Do Factors in Our Environment Shape Us?
Sub Question: How Does our Family Affect Us?

I. INVOLVEMENT--Days 1 and 2 (all suggestions for days are approximate)

   A. Class experiences film, Nanook of the North (Call Film Rental Desk of Seattle Public Library, MA 4 3800)

   B. Class experiences a happening in which three quest speakers from widely varying family backgrounds relate their childhood experiences. (Guests may be chosen from other students, teachers, administrators, community leaders, etc. For optimum effectiveness guests should be selected carefully and given an adequate briefing on the types of information desired prior to their presentation. This could be done by giving each guest a list of questions relating to their type of family structure, function of family members, social sanctions, customs, etc.)

II. MESEARCH--Days 3 and 4

   A. Form small groups of 5-7 students
   B. Appoint leader and recorder for each group
   C. Direct each group to answer What Did You See and hear? Directions can include a ditto which lists these questions:

      1. What facts did you see or hear?
      2. What judgments did you see or hear?
      3. What emotions did you see?
      4. What causes did you see or hear?
      5. What effects did you see or hear?
      6. What did you see or hear that you liked?
      7. What did you see or hear that offended you?
      8. What impressed you?

   D. At end of period or in next class period, students return to large group where group leaders and reporters report their findings to the whole group. At this time learning-games may enliven the reporting:

      1. Fact/Judgment Censor Game--As students report what they believe to be their facts or judgments, one or a committee of students acts as a censor board to rule on whether statements reputedly so are really factual.

      2. Relationship-String Game--Teacher writes categories of observation--fact, judgment, cause, result, etc.--on one side of board and student reporters write their group observations on the other side. As each student writes his observation, he and a helper extend a string from their statement to the categorization word that matches the observation.

III. DEFINITION--Day 5

A. Students return to small groups where they attempt to form a BIG QUESTION that will account for the situation under discussion and will form the basis for the rest of the unit's work.

B. The question should be formed by students but the teacher should help them form a question that is

1. sufficient to be worthy of investigation by a large group
2. likely to yield insight into the area under investigation
3. within the ability, or not too far over the ability, of the students.
4. within the resources available in the school and community.

Example of BIG QUESTIONS students may create: *THIS IS THE MOMENT OF TRUTH*

Why don't those people do things the right way?
Why don't those people do things like we do?
Why aren't they more like us?
Where did they ever learn to do things like that?

1. Students will have to be assisted to see that their responses in fact constitute a profile of their own values;
2. Students will have to be assisted to see that the *real* big questions that need investigating are:
   a. HOW DID WE GET THESE VALUES?
   b. HOW DOES ANYONE GET THEIR VALUES?

IV. MOBILIZATION--Day 6

Set up students into investigating teams around the BIG QUESTION or aspects of it they are particularly interested in.

(1. Do all societies have families?
(2. Do families everywhere have the same structure?
(3. What are the various functions of the family?
(4. What are the contributing roles of various family members?

V. SEARCH--Days 7-17

A. Sample Structure: Monday, Wednesday--whole group meets, reads, discusses, etc.
Tuesday, Thursday--small group work, investigation
Friday--individual work, teacher-student conferences.

B. Class Readings:
Unit 3--The Family, from Bellevue Social Studies Program
Seventh Grade *Man and Society*
A Novel, from such as *The Pearl*, John Steinbeck
Little Britches, Ralph Moody
Owls in the Family, Farley Mowatt
The Yearling, Marjorie Rawlins
My Friend Flicka, Mary O'Hara
Henry, III, Joseph Krumgold

The Good Earth, Pearl Buck

A Short Story, from such as Flight, John Steinbeck
The Sneaker Crisis, Shirley Jackson
We Ain't Poor, Just Broke, Dick Gregory

Short Selections:

Family Structure and Roles of Members

"Mallie and Her Children," Milton Shapiro "The Blanket," Floyd Dell "Ha' penny," Alan Paton	From the paperback, A Family is a Way of Feeling, Macmillan Gateway English
"Bill," Zona Gale	From Introduction to Literature, Available in Warehouse.

Kinds of American Families

"Roosevelt Grady," Louisa Shotwell	From A Family is a Way of Feeling
"Everything But Money," Sam Levenson	From Playing It Cool, Crossroads Paper back Series.
"The Strangers That Came to Town," Ambrose Flack	Introduction to Literature

Family Conflict

"The Sneaker Crisis," Shirley Jackson "The Quarrel," Eleanor Farjeon "I Got a Name," Zachary Gold	From I've Got a Name, Holt's Impact Paperback Series

A Drama from such as Life with Father, Howard Lindsay and Russell Krause.

A Poem, from such as "A Mother's Advice to Her Son," Langston Hughes
"My Papa's Waltz," Theodore Roethke

C. Films:

Nomads of the Jungle (order from Bellevue Film Guide)
Four Families (Seattle Public Library)

D. Language Investigation:

The Indo-European Family of Languages

Other Language Families
(material available from Coordinator for English Language)

E. Written Composition Skills:

Concept of the composition as a family of paragraphs
(materials available from Coordinator for English Language)

F. Oral Compsition Skills:

Seminars on the readings
on the progress of investigations
on continuing questions
on values as they develop
on skill problems encountered during investigations.

G. Role-playing:

1. Students may role-play situations that illustrate conflicting values that emerge from the investigations.

2. Students may role-play critical family-decision situations that are in the readings. (an effective technique is to role-play the literary situation before the students have read the work, the teacher having supplied the role-playing situation from the story without names or places. Students who have role-played critical situations from a short story before reading the story approach the reading with a heightened interest.)

VI. STATEMENT--Days 18-20

Students report the culmination of their investigations through some or all of the following media:

A. Skits

1. depicting family members in various (idealized or undesirable) roles
2. types of family crises and forms of solutions.

B. Compositions read to the entire class or small groups.

1. Placed in a culture primitive from our point of view, anticipates, describe, and resolve a single problem of adjustment. (See Stone Age People Today, James Baldwin and Four Ways of Being Human, Gene Lisitzky

2. Describe what problems you would present to a society different from your own into which you might parachute from a disabled plane.

C. Improvisation--construct a collage of The Family of Man on one entire or two collages by two groups showing competing points of view on the same theme. Present the collages to the entire class with spoken art, music correlated to the theme, pantomime, etc.

H. Define a class position paper on the development of the family in our society during the next twenty years.

VII. ACTION--Day 21

Students form a "Dear Abby" agency for two weeks to answer questions from other classrooms on family problems.

EXAMPLE OF A SINGLE CORE QUESTION CARRIED OUT THROUGH THE LEARNING PARADIGM FOR GRADE EIGHT

Core Question: How Do Factors in Our Environment Shape Us?
Sub Question: *What* factors?

I. INVOLVEMENT--Days 1 and 2 (all suggestions for days are approximate)

A. Class experiences film, 16 In Webster Grove (available in district film library). The film explores middle-class values in a well-to-do, middle West suburb, portraying experiences rather similar to those in Bellevue. It may anger some students.

B. Class experiences film, The Quiet One (available from Film Rental Desk of Seattle Public Library, MA 4 3800). Part One shows a disturbed boy in Harlem who lives with his grandmother. Part Two deals with the results of his environment and the treatment of his problem.

II. MESEARCH--Day 3

A. Form small groups of 5-7 students.
B. Appoint leader and reporter for each group.
C. Direct each group, perhaps with a ditto of directions, to

1. List all you saw
2. Categorize all you saw under these headings:
   facts
   emotions
   problems
   causes
   what you liked
   what offended you
   what impressed you
3. Generalize by asking:
   what do the films have in common?
   what relationship is there?

III. DEFINITION--Day 4

A. Class meets in large group again and small-group reporters relate their group activities from day 3. (See fact-judgment game and relationship game in Seventh Grade Units.) At this point the teacher may call attention to the student ideas that mention environment or factors in our environment, i.e., family, home, wealth, etc. Ask students to write on board generalizations that come close to the core question of how factors in our environment shape us. Examples of generalizations students may make:

The kids in the movies were different because of where they lived.
The kids in the first film were a lot better off than the kids in the second film.
The films don't have anything at all to do with each other.

B. At this point, the MOMENT OF TRUTH for the unit, the students should see or may need assistance to see the BIG QUESTIONS:

1. What are the factors of environment?
2. What effect do they have upon us?

IV. MOBILIZATION--Day 5

A. Ask each student to make a list of the items that make up his environment.

B. Share these lists for a composite list to be written on the board or on a poster.

C. Inform students that they now have a good start on identifying the elements and effects of environment; that the investigation of further elements and effects will proceed through readings and activities. Students may group themselves into investigating teams around particular areas of interest.

V. SEARCH--Days 6-15

A. Readings on Courtship

Chapters 6-7-8 from Home to India, by Santha Rama Rau (Scholastic Book Services, 50¢)

B. Readings on Teen Age Environment

Selections from Home to India
Poem, "My Parents Kept Me from Children Who Are Rough," by Stephen Spender.

C. Readings on Contrasting Environments

Selections from Four Families, by Margaret Mead

The Virginian, by Owen Wister
Two Blocks Apart, by Charlotte Leon Mayerson
(Avon Library, 60¢)
"Cool Cos," by Bill Cosby, record album
"The Lottery," by Shirley Jackson
Raisin in the Sun, by Lorraine Hansberry
Selections from Lord of the Flies, by William Golding
Survival, Scholastic Literature Unit

D. Readings on Changes in Environment

Chapter 2, "The Crossing," from The Uprooted by Oscar Harlin
Selections from The Grapes of Wrath, by John Steinbeck
Recordings, by Woodie Guthrie
Slide show, by Ron Ho, art teacher at Highland Junior High

E. Small Group Activities

1. Have each group choose an environment to investigate

   deteriorating urban neighborhood
   small farm community
   upper middle class suburb
   coal mining town
   high rise lakeside apartment

2. Ask each group to investigate, discuss, then improvise role-playing presentation of dinner time at a home in the chosen community.

   Suggested Procedure:

   a. groups meet to define situation
   b. groups work on problem through research and materials supplied by teacher
   c. groups practice presentations
   d. groups present improvisations to large group
   e. large group discusses differences and reasons for differences in the presentations.

F. Creative Writing

1. Show pictures of differing environments:

   smog
   crowds
   luxury
   poverty
   rural area
   etc.

2. Ask students:

   what they see, but also,
   what they "hear"
   what they "smell"
   what they "taste"
   what they "feel"
   what happened just before
   what happened just after
   where in the picture they would like to be
   what they would like to be doing
   what change they would try to bring about

G. Language As Environment

Activities suggested by Chapter 7, "Languaging," from Teaching as a Subversive Activity, by Neil Postman and Charles Weingartner.

H. Research

Investigate and describe the effect of some aspect of environment upon some segment of American society during some period of U.S. history:

westward movement
colonial times
the old South
the new South
relocation of Japanese during World War II
dust bowl
Northwest in the great lumbering days

I. Experiment

1. Members of a volunteer group with parent permission may experiment with their own environment and record the results upon themselves:

   wearing the same set of clothes to school all week
   limiting the finances of an individual or a family for one week
   meeting as a class in the boiler room or an unheated room or in the office

2. Members of the group should carefully note and record interaction between themselves and others when the environment is changed.

VI. STATEMENT--Days 16 and 17

A. Without being reminded of the list made on Day 5, group may be asked to write a (new) list of factors in their own environment.

B. If class has saved them, old lists of factors in environment may now be compared and contrasted with the new lists.

C. Class may now write papers encompassing their new insights into the core question, How Do Factors in Our Environment Shape Us?

VII. ACTION

The class may:

A. Write to the management of industrial plants asking for information about the company's plan for reducing pollution.

B. Put on an assembly for another class or the school regarding environment.

C. Create a presentation inspired by Ron Ho's slide show.

EXAMPLE OF A SINGLE CORE QUESTION CARRIED OUT THROUGH THE LEARNING PARADIGM FOR GRADE NINE

Core Question: How Do Factors in Our Environment Shape Us?
Sub Question: How Does Our Economic Environment Shape Us?

I. INVOLVEMENT--Day 1 (all suggestions for days are approximate)

A. Class experiences economic fallout through a field trip to:

King County Refuse Station, Maple Valley
St. Vincent de Paul Retail Yard, Lake Union, Seattle
Any block of county road, along the shoulders and gutters

B. The class should make a point to observe and record the type, frequency, and estimated value present or implied in the objects thrown away.

On the county road field trip, the students might clean up the block and take the gathered debris to a refuse transfer station. In tabulating their findings along the stretch of road, some students may wish to consult with the school of archeology at the University of Washington for professional methods of recording objects in a "dig."

II. MESEARCH--Day 2

A. Form small groups of 5-7 students.
B. Appoint a leader and reporter for each group.
C. Direct each group to answer What Did You See? It is expected that students will discuss value judgments as well as facts.

Examples of facts students may offer:

Beer bottles outnumber ice cream wrappers 3-1.
Filter tip cigarettes do not wear away with time.

Examples of value judgments students may offer:

What kind of ding-a-ling would throw something like this away?
Gee! Some of this is pretty neat stuff!

III. DEFINITION--Days 3 and 4

A. Class meets in large group and group reporters relate results of discussions on day 2. At this point teacher may call attention to distinction between factual observations and value judgments through Fact-Judgment game or Relationship String game described in seventh grade unit.

B. Students are likely to react most strongly to the value judgments about castoffs and garbage. They will react almost certainly if teacher inquires about the implications of litter at any drive-in hamburger stand. Is it the sign of a degenerate teen age society?

C. Topics the teacher or students may offer for consideration include:

What's so bad about litter at drive-ins? It provides a job for someone who's paid to clean it up. Would you deprive that person of his job by being neat?

Thousands of persons from a camp-in religious group recently held a conclave in a Vancouver, B.C. stadium. After the day-long meeting, not even a paper cup was left in the stands. Is this a sign of superior morality?

What do the proverbs say? Waste not, want not.

What is the value of consumption to our economy? Do we value the cheap product and the throw-away container because of the greater employment and prosperity for everyone they provide, or do we decry them for the lack of craftsmanship and rapid expense of natural resources they represent? Is a car built to last forty years un-American?

D. At this point, the MOMENT OF TRUTH for the unit, the students should see but the teacher may have to assist them to frame the BIG QUESTION: What Can Be Said About a Society That Throws This Much Away?

IV. MOBILIZATION-Day 5

A. Ask students to form tentative hypotheses about the BIG QUESTION. (students should not be prevented from changing their hypotheses during the unit.)

B. Students may group themselves into individual or teams of investigators. Students who have similar hypotheses or aspects of an hypothesis may wish to work together.

V. SEARCH--Days 6-15

A. Readings

Selections from The Wastemakers, by Vance Packard
Essay, "Grand Central Terminal" (available from English Coordinator)
"By the Waters of Babylon," by Stephen Vincent Benet
"Grass," by Carl Sandburg
"Where Have All the Flowers Gone?" by Pete Seeger on a record album by Peter, Paul, and Mary
From Reflections on a Gift of a Watermelon Pickle:
  "Steam Shovel," by Charles Malam
  "Southbound on the Freeway," by May Swenson
  "To Look at Anything," by John Moffit
  "Transcontinent," by Donald Hall

B. Areas for Investigation, Inquiry, and Research

The quantity of refuse from Bellevue compared with another area of similar population, or with Ballard, the Central District of Seattle Issaquah.

Small, numerous water districts versus a Metro system.

Abandoned cars: number, value, reasons, results.

C. Language and Composition

Explore the connotative (emotional) values in various terms that mean similar ideas:

garbage
waste
refuse
offal
discard
remnant
bargain

A method of gaining insight into the connotative values of apparent synonyms is to examine one of the games people play, the "I-You-Him" game:

I am careful to shop wisely for bargains at rummage sales.
You certainly seem to make good use of discards.
It beats me how he can live with other people's garbage.

D. Improvisation

Anthropologic Analysis: Bring to class a secret bag of selected refuse. Student group role plays archeologists from year 3000 and speculates about the nature and quality of our civilization.

VI. STATEMENT--Day 16

Students may deliver papers, conduct debates, improvise presentations that reflect their answers to the BIG QUESTION, What Can Be Said About a Society (Economy) that Throws Away As Much As We Do?

VII. ACTION--Day 17

Students may write editorials, letters to the editor, letters to Congress letters to industries reflecting the insights developed during the unit.